

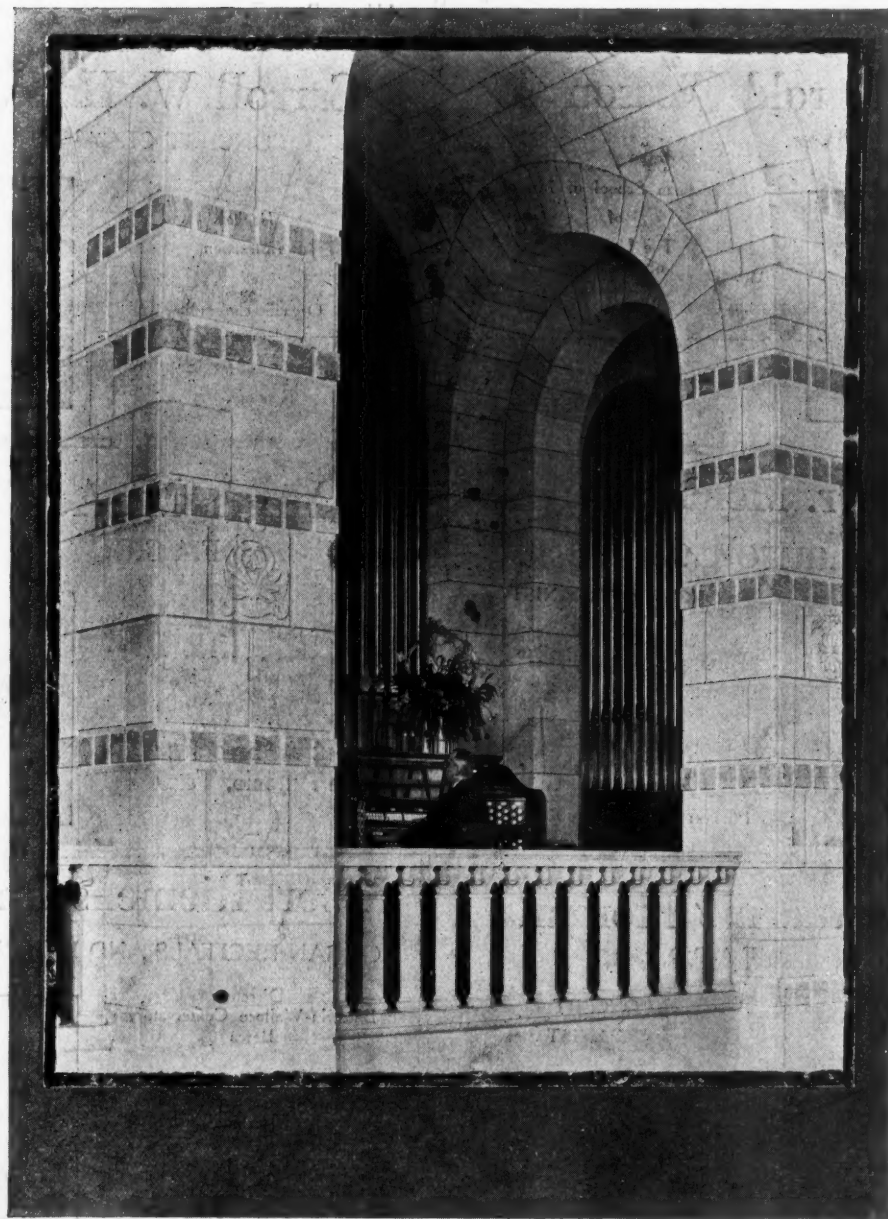
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AUGUST 1927
VOL. 10 - NO. 8

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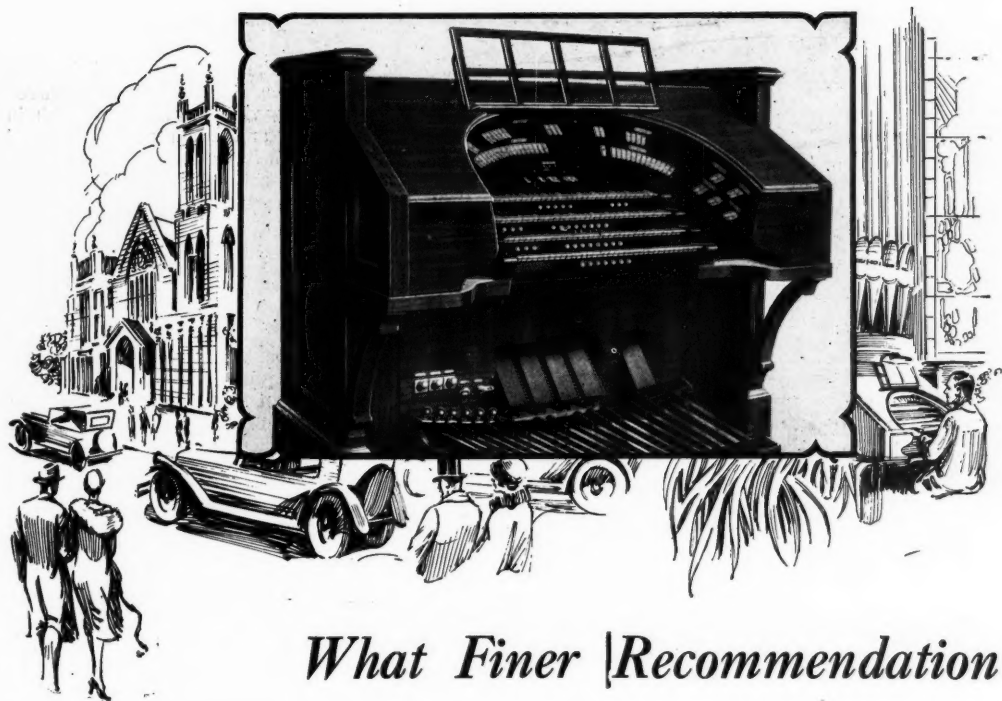
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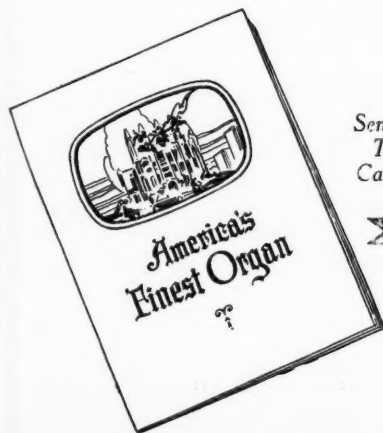
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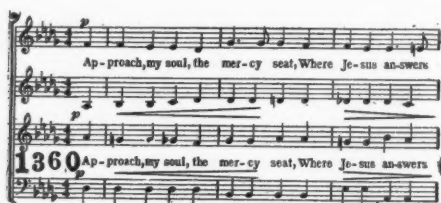
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Reviews

JOHN WINTER THOMPSON: "APPROACH MY SOUL THE MERCY SEAT," 5p. a. eq. me. A very musical anthem with enough churchliness and musicianly reserve to make



it universally attractive; 1360 gives the opening measures and shows a musical character that continues to the end. (Schmidt 1926, 12c)



LYRIC COMPOSITION THROUGH IMPROVISATION FREDERICK SCHLIEDER

THE First Year's volume of the already famous series on improvisation by Mr. Frederick Schlieder, who has devoted the past decade intensively to that vital subject, has made its appearance in excellent dress. It is a 6 x 9 book of 262 pages, handsomely bound and beautifully printed on book stock with innumerable music examples. It is just such a book as Mr. Schlieder's many friends expect of him; more could not be said.

"This book contains the essential elements that enter into the mental and emotional construction of a musical composition," says the preface. It is the "art of musical self-expression.....a direct means of gaining a workable understanding of the operation of the Law of Harmony as it is expressed in piano literature, and to an elementary degree in that of the organ." Mr. Schlieder, an A.G.O. founder, first gained fame as an organist and then as teacher, ultimately going so deeply and successfully into teaching his own method of music development that everything else has been crowded out, and today his time is divided between his classes in New York and Paris.

Briefly, Mr. Schlieder develops a musical feeling first, a musical self-expression. A pupil does not first learn to reproduce what some other has written, but first learns to express what he himself feels in the language known as music. Instead of training the fingers to do mechanical jobs he encourages the musical heart to express itself through the fingers as best it can. Normally I presume his classes are composed for the most part of advanced musicians whose fingers, fortunately or unfortunately, have already been trained—often at the expense of the hearts. We play music but we don't feel it. Mr. Schlieder would reverse the order and make us feel it first, and then play it because we did feel it.

Automatic machines have been so perfected that they can beat the majority of us at both execution and expression. The theater has convinced us that a reading skill is not sufficient, we must have also a self-expression backed by musical ideas worthy of expression. Mr. Schlieder's course is the answer. His book is the next best substitute for his course, for those who cannot take the latter. To give this book an adequate review would require hours upon hours of study; your reviewer gives it instead an unqualified endorsement with all his enthusiasm, for every serious musician, old or young, and

especially for those musicians who hope to hold their own in the music world a decade hence. I believe there is no aspect of music quite as vital as that dealt with in this book of Mr. Schlieder, and I am positive there is no teacher as competent to help as he. His ideas when thoroughly mastered are an emancipation proclamation, worth all they can possibly cost in time, effort, and money. (Birchard 1927)—T. SCOTT BUHRMAN

FATHER SMITH

ANDREW FREEMAN

SUCH a book as, it would seem, only a Britisher could have devotion enough to produce. The Englishman's store of literature on the organ perhaps should be larger than the American's, for British organ builders were working generations ahead of Americans; Bernard Schmidt was making himself famous as an organ builder when the earliest Americans were doing their utmost to make log-cabins permanent. If we want to know anything about Father Smith, about the organs he built, about the cases that made them as beautiful to the eye as they were to the ear, we can find it in this book or we can't find it at all. It is only a small book but it is beautifully done. 7 x 10, 100p. Illustrated by drawings and halftones. (Musical Opinion, 7/6; if it is not convenient to send your order direct to the publishers the book can be ordered through Organ Interests Inc., \$2.25 postpaid including duty)

HARMONY AND MELODY

ALFRED HILL

"THEIR USE in the simple forms of music", says the title-page. "In building houses we use wood or stone, and decorate with various materials. In building a sonata or song we use melody and harmony, and certain devices to ornament them with." Now if only musicians, in building and playing music, were to be a tithe as practical and common sense as the man who builds us our homes and offices, what a vastly more profitable field would the music world be to us all. If you know a little about music structure and would know more, buy this book; if you know nothing and would know something, and have a friend to help you a little now and then, buy this book; if your problems are more complicated than these two, then do not make your decision till you have seen this book along with any others you are considering. It is concise, simple, easily understood, thoroughly illustrated by music examples from start to finish. 6 x 9, 96p. (Schmidt \$1.50)

SONGS THE WHOLE WORLD SINGS

ALBERT E. WIER

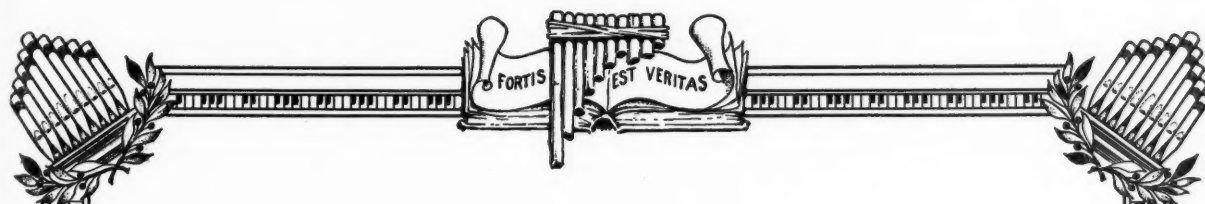
"CONTAINING more than 200 songs which are dear to the hearts of young and old in every nation," arranged for use as songs or as simple piano pieces. Home songs; sentimental songs; operatic, southern, children's, and church songs; college songs, and patriotic, all carefully indexed by title and cross-indexed by class. "Old Dog Tray" and "Ave Maria"; "Little Bo-Peep", "Solomon Levi," the "Merry Widow Waltz," and "Knocked Em in the Old Kent Road." What a book for theater organists who want just the right thing here and there, or for program-makers who also want to know—or for just plain music lovers who like a tune now and then. Everything is so simply arranged that little tots who are just beginning to learn the piano will find this book a joy to their hearts—and no doubt to parental hearts as well. 7 x 10, 254p. (Appleton, \$1.25 paper cover)

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institutions have been installed or are now being built:

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<i>Three Manual and Echo</i> |
| Trinity Methodist Episcopal Church, South
Petersburg, Va.
<i>Three Manual and Echo</i> | First Presbyterian Church
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<i>Three Manual</i> |
| First Presbyterian Church
Sharon, Pa.
<i>Three Manual</i> | Memorial Baptist Church
Johnstown, Pa.
<i>Three Manual</i> |
| Walnut Hills Baptist Church
Cincinnati, O.
<i>Three Manual</i> | First Baptist Church
Columbus, O.
<i>Four Manual</i> |
| First Evangelical Lutheran Church
Dayton, O.
<i>Four Manual</i> | Memorial Auditorium
Sacramento, Cal.
<i>Four Manual</i> |
| Scottish Rite Temple
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<i>Three Manual and Echo</i> | Faith Lutheran Church
Detroit, Mich.
<i>Three Manual</i> |
| St. Anthony's Church
Okmulgee, Okla.
<i>Three Manual</i> | Christian Church
Harrodsburg, Ky.
<i>Three Manual</i> |
| First Church of Christ, Scientist
Orlando, Fla.
<i>Three Manual</i> | Municipal Auditorium
Orlando, Fla.
<i>Four Manual</i> |
| First Unitarian-Congregational Church
Franklin, N. H.
<i>Three Manual</i> | Centre Congregational Church
Brattleboro, Vt.
<i>Three Manual and Echo</i> |
| Polytechnic Preparatory School
Brooklyn, N. Y.
<i>Three Manual</i> | Union Methodist Episcopal Church
Fall River, Mass.
<i>Three Manual</i> |
| Memorial Presbyterian Church
St. Augustine, Fla.
<i>Four Manual</i> | Scottish Rite Temple
Oakland, Cal.
<i>Four Manual</i> |
| Broadway Methodist Episcopal Church
Indianapolis, Ind.
<i>Four Manual</i> | Hyde Park Methodist Episcopal Church
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Larchmont, N. Y.
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DR. ORLANDO A. MANSFIELD, British correspondent of THE AMERICAN ORGANIST, has transcribed for organ many practical pieces of music worthy of the attention of the vast majority of organists in church and theater. All noted herewith are published by Presser, issued separately, and attractively engraved on the full three-staff organ score.

Andliffe's ALL ON A SUMMER'S DAY: 4p. e. Melody with simple accompaniment. 40c.

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William's MELODY: 4p. ve. Slow melody. 35c.

Friml's MOON DAWN: 5p. e. The usual Friml tune- fulness. 45c.

Cummings' MOON MAGIC: 5p. e. Very tuneful melody in happy mood and sweet. 40c.

Eversole's ROMANZA: 4p. ve. Slow melody. 35c.

Flick's SERENADE: 8p. me. An unusual combination of melody, with rhythmic and harmonic writing. 60c.

Johnson's SPIRIT OF THE HOUR: A simple but fine march. 35c.

Englemann's TENDER THOUGHTS: 5p. e. 6-8 rhythm. 40c.

Felton's TWILIGHT IN AUTUMN: 4p. e. Melody over syn- copated harmony. 35c.

Zeekwer's WOODLAND IDYL: 5p. e. A little different, with syncopated melody. 40c.

The entire group of transcriptions is practical music of the kind most organists need, and a selection can safely be made from the brief analysis without fear of buying manufactured music when inspirational alone is wanted.

Current Publications List

Compiled by ROWLAND W. DUNHAM

FOR THE CONVENIENCE of readers who want to meet today with today's music. Readers will cooperate by plac- ing their orders with the publishers who make these pages possible; their names and addresses will be found in the advertising pages. Obvious abbreviations:

c.g.q.q.c.—chorus, quartet, chorus (preferred) or quar- tet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, duets, etc.

a.u.—organ accompaniment, unaccompanied.

c.d.m.v.—easy, difficult, moderate, very.

ORGAN: J. F. Cooke: Sea Gardens, 4p. md. A bit of music that looks mighty interesting. (Presser 40c)

SONGS: CHURCH: Negro Spiritual: "In dat Day", arr. W.C.H., 3p. A slow, serious song that could have tremendous effect but wants a real artist.

Do.: "O Brothers you'll Be Called on," arr. H.E.S., 4p. A big-voiced song in march rhythm; wants a man's voice.

Do.: "Run to Jesus," arr. H.T.B., 2p. Not so melodious but capable of real expression.

Do.: "Wade in de Water," arr. E.B., 4p. In minor key; not easy to do well. (All above Spirituals by Ditson, 40c each)

SONGS: SECULAR: C. Burleigh: "Wings," 3p. md. h.m. Thoroughly modern in mood, good accompaniment. (Dit- son 40c)

C. W. Cadman: "There is a Pool in Mayo," from "A Witch of Salem," 6p. vd. s. (Ditson 50c)

M. Jacobson: "If So be It Your Wish," 5p. h.m. md. Three against four in rhythm, serene, serious. (Ditson 40c)

R. S. Stoughton: "Can This be Love," 4p. h.l. md. A true melody all can enjoy. (Ditson 40c)

PIANO DUET: C. R. Howell: Rustic Dance, arr. O.A.M. The old, old favorite, for younger folk; a real bit of melody none the less. (Presser 60c)

FROM DEANE & SONS: CHORAL

J. M. TATTON'S "Moon Cradle's Rocking" for voices in unison is rather an effective thing, with good possibilities. C. Wood's "Over the Valley" for two-part chorus has possibilities. His "What is a Day" for three-part chorus is built on imitative writing. Wood's "Deck the Hall" for chorus is simple and jolly in a reserved manner. His "The Lamb" is simple but may be effective if adroitly handled.

FROM SEYFFARDT'S

COR KINT'S Prelude Pastoral for organ has a haunting sort of remote loveliness with possibilities of its own; not for fickle public unless the player can add conviction. Marno de Jong gives 18 pages of interludia Gregoriana for harmonium which have a good Holland flavor, and Edmund Parlow has a collection of the same length also for harmonium in all keys.

Organ Music from Abroad

Paragraph Reviews for Professional Organists

By ROLAND DIGGLE

THERE IS a very interesting set of FIVE INVOCATIONS by Henri Dailier that will find a place on recital programs during the coming season. I like them immensely and have found them useful for both recital and church use; of moderate difficulty, effective on the average organ; titles STELLA MATUTINA, O CLEMENS, O PIA, MONSTRA TE ESSE MATREM (dedicated to Joseph Bonnet), PULCHRA UT LUMA (to Marcel Dupre), ELECTA UT SOL, a splendid piece in the style of a toccata.

From the same publisher, Henry Lemoine of Paris and Brussels, there comes a REX SOL JUSTITIAE by Auguste Serieux, a set of three numbers on a gregorian theme of Robert le Pieux; consists of PRELUDE, FUGUE, FINALE. It is a well written work of some 36 pages and should be played without pause; the sort of music that sounds well in the cathedrals of France rather than in the average American church, it is not music for the crowd but is most certainly well worth hearing.

Then there are TEN PIECES by A. Claussmann that would prove of use as service material—the MEDITATION, CARILLON, TOCCATA, and FANTASIE HEROIQUE are well worth playing. The other numbers in the collection are rather on the dry side.

The same composer is responsible for ONE HUNDRED PIECES for organ. They vary from 15 to 75 bars in length and are suitable for offertories, elevations, sorties, communions, etc. and I recommend them to organists who have use for short pieces of this type. They are well written and churchly and should appeal to organists of Catholic Churches especially.

From Switzerland I have received a PRELUDE AND FUGUE by F. de Bottili and a FANTASIA on an old theme by Louis Ferlotte. The less said about them both the better, if this is music then I am an organ architect, and the good Lord knows I have not got that on my conscience.

A CONCERT FANTASY by Ludwig Ruistard comes from Germany, typical German organ music with plenty of notes and no inspiration; personally I prefer the despised American composer, but seeing how the cards are stacked against him you may like to give this Ruistard piece a hearing.

There are four new additions to the Cramer Library of organ music; from the look of them English organ music must be at a pretty low ebb. The best of the four is the PROLOGUE by Leonard Heniker, well written and while not the type of music to set before a recital audience, it should make an admirable church postlude. Godfrey Scott is responsible for a CARILLON that I find most un- interesting, and J. B. Rooper has combined the two Christmas carols "THE FIRST NOVELL" and "A VIRGIN UNSPOTTED"; the two set along together fairly well but the piece somehow does not come off. The worst of the four is a long suffering RHAPSODY by Heathcote D. Statham, the most unsatisfactory piece of organ music that I have seen in some time.

Chastey Hector has made a very playable arrangement of Bene- dict's VARIATIONS ON ABNE'S "WHERE THE BEE SUCKS." It is not over difficult and should make an effective recital number; published by Novello.

Forberg, publisher of Rheinberger's Sonatas, is to issue a new edition of these splendid works under the editorship of Karl Hoyer. The PASTORAL SONATA is the first one to be issued. I confess to a feeling of disappointment: there are too many changes of manual, and too much fussy registration. However it is not fair to judge until one has given the new edition a trial.

August 1927, Vol. 10, No. 8

The American Organist

CL. SCOTT BUHRMAN, F.A.G.O. . . . Editor

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PRINTED BY THE OVERBROOK PRESS, INC., HIGHLAND, N. Y.

Address all communications to . . . 467 City Hall Station, New York, N. Y.



MR. ROWLAND W. DUNHAM

Associate Editor of *THE AMERICAN ORGANIST*, who has been appointed to head the College of Music of the University of Colorado, to begin his duties in September. Mr. Dunham is well known to readers of this magazine for his exceptional idealism and scholastic inclinations by which he will distinguish the music department of the University, where he will use his unusual gifts, musical and personal, in the vital sphere of giving the right impetus to the vast student body of a great

University in their approach to and attitude toward music.

The AMERICAN ORGANIST

Vol. 10

AUGUST 1927

No. 8

Editorial Reflections

Not So Bad



AUL WHITEMAN couldn't do it either. Paramount thought they could hitch their show to the Whiteman band-wagon and walk off with the profits; they optioned him at about ten thousand a week and he failed so badly they dropped the option and Whiteman and his jazz band walked off with no place to go but Chicago. I heard Paul Whiteman and his band in his own eating-place on Broadway; the service was impossible, the waiters clumsy, the band indifferent beyond measure, and Whiteman himself nowhere in evidence. I didn't have sense enough to jot down failure in my book and claim prophetic vision.

If the Whiteman jazz-band is not able to score a financial success in a giddy theater like the New York Paramount, what excuse has an organist for pessimism when his recital dates are not numerous?

Are any of us so blessed with colossal conceit that we think we can entertain at the console? Paul Whiteman's jazz, even under the baton of his assistant conductor, was a thing superlatively superior in artistry to any and every other jazz-band I've ever heard, yet Paramount has to let him out and admit his defeat. I do not mean he did not make good, but only that he did not score the financial success Paramount is looking for with both eyes. Money, money, money. Paramount wants money first, second, third fourth, fifth—go on up to a thousand—and then add artistry as the thousandth and first.

I heard an organist on the radio last night playing one of the semi-classics of organ literature. For a long time it did not disturb my enjoyment of the

map to Chicago but sooner or later I became conscious that it was an organ. Some failed because they could not watch the unimportant details, because they trusted to others who could not be trusted. Lindbergh succeeded because he knew his business thoroughly and trusted to himself alone to supervise everything from start to finish. His compass worked because he personally saw to it that it was hooked up right and that there were no interfering mechanisms in his whole ship, and when he set out for Paris in the middle of weather that made the Englishmen say he was deluded and his fellow-Americans warn him he couldn't succeed, he did succeed by his uncanny attention to detail. No man can admire Byrd more than I; few can admire Lindbergh quite so much. When I hear organ playing—what a descent—that yells itself chaotic for muddled-up detail it gives me a new optimism for the future of organ recital, for I well know that some day, with all the fine and finer organs our American builders are putting together, will come the necessity for good organ playing, and with that necessity will come also the answering organist who, with the same infinite capacity for taking pains, such as brought Lindbergh alone to trans-Atlantic success, will fly to success, commercial and artistic, in the almost equally difficult business of organ recital tours by an American organist in American States. A silly prediction, to be sure, but the day will come.

In the mean time all we have been taught—I hate the expression—must be largely thrown overboard and a new load of intelligent practicalism loaded on. We cannot conquer the present age with ideas of 1620. So far as I see, the only organists who are not still shouting about 1620 are the theater men.

We holy organists look down on the theater men. We'll **get over that in time**; if we live that long. We will ultimately realize that the organ was made for man, not man for the organ. If we live that long.

Mr. Baumgartner: an American Composer

Lindbergh Couldn't fly to Europe if there were no Europe to fly to
and American Composers can't write Organ Music if there
are no American Organists to write for
—You and I must Buy—

By ROWLAND W. DUNHAM



PILGRIM'S PROGRESS presents Christian as somewhat beset by troubles quite comparable to those that beset the ambitious composer of American birth, especially the composer of church music. It is easy of course to place the blame on the publisher. This gentleman is not very discriminating, we know, in his selection of works for publication. But he does have to show some slight profit on his business. If there is no sale for the worthy efforts of the composer, who else is to blame but the buyer? And the buyer is the organist.

Mr. Hope Leroy Baumgartner is known to many of us as an organist and teacher of theory whose interest in the intricacies of organ construction have made him more or less conspicuous. Only about five years ago did he begin to gain additional respect by virtue of an organ piece, SOLEMN PROCESSION. Since then his output has been small. Why, then, should we dignify this man with this review of the very few compositions he has done? It seems to us that the very paucity of published works argues well for Mr. Baumgartner for, the man who talks little often says much.

Like many another, this young man came "out of the west", this time Indiana. He is an all-American product, being finally a pupil of Mr. Jepson, Mr. David Stanley Smith, and the late Horatio Parker. At the present time he is assistant professor of theory at Yale and organist in the United Church at New Haven.

The early compositions that have seen the light of the printer's page we shall consider merely as names and as preparatory exercises. The Op. 1 is a sacred song, "BE STRONG" (Presser). There is some evidence of writing ability here, without being at all in the style of the later works. The next three are organ pieces, ALLEGRO MARCATO, EASTER MORNING, and BERCEUSE (White-Smith). These were written before 1913, and are immature, though practical.

With the appearance of the afore-said SOLEMN PROCESSION it was evident that there should come from Mr. Baumgartner's pen some composition of more than ordinary quality. This composition starts with a tenor ostinato that becomes one of the features throughout. The style is modern, with fine harmonic effects and interesting thematic treatment. The title describes the movement that is to be found. So many organists are already using this splendid piece that comment seems unnecessary.

The companion piece is the equally popular IDYLLE. Here is a beautiful melody with a well-devised undulating accompaniment, contrasted with a contra-

puntal middle section. These two pieces have received the frequent playing by Mr. Farnam and Mr. Baldwin (to mention but two) that bespeaks the excellence of the music.

Unfortunately, this constitutes the entire catalogue of the published organ pieces. And these would still have been in the desk of the composer but for the kindness of Mr. Edward Shippen Barnes, who was at the time editing the American Organ Monthly, now issued by H. W. Gray.

For the convenience of our readers we present a complete list of Mr. Baumgartner's compositions; any of his published works can be secured from any of the publishers whose names will be found in the Directory of this magazine.

Early

Allegro Marcato	organ
Easter Morning	organ
Berceuse	organ
Do. arr.	violin-organ
"Be Strong"	vocal solo

Later

Solemn Procession	organ
Idyll	organ
Romance	violin-piano
Ballade	violin-piano
"In Him we Live"	anthem

Manuscript

Sonata	violin-piano
Symphony Movement	
Adoration	organ
Supplication	organ
Meditation	organ
*Divertissement	organ
Three "Songs of Spring"	
Suite	clarinet-harp
"Suite"	6-part chorus
†"Say Not Christ is Dead"	anthem
*Played by Mr. Farnam.	
†Dayton Choir prize anthem.	

There are four other organ pieces before us as we write that we hope may soon find a publisher. Three of these comprise Opus 7. ADORATION also features a tenor ostinato with a charming melody above. Like all Mr. Baumgartner's organ music it is essentially adapted to the tonal resources of the modern instrument. SUPPLICATION is all the title suggests, a pleading bit of pathos, quiet throughout. MEDITATION is equally fine in quality. The three pieces of this set are of such outstanding appeal to the true musician that we shall await their publication with great anticipation. So far they have undergone several refusals already.

The unpublished DIVERTISSEMENT is perhaps a little better known at least as to name because of its



MR. H. LEROY BAUMGARTNER

Of the faculty of Yale University, an American composer whose future depends partly upon the attitude of the organ world itself in regard to the purchase and use of compositions written by Americans and published by American publishers. In turn, the future of our own world of organ playing is partly dependent upon our ability to nurture a school of composition that shall supply works fit and adequate to match the superb skill of the American builder and the American-born player.

inclusion in the programs of the discriminating Mr. Farnam, who has used it often (including his Town Hall recital). It is of the scherzo type, full of caprice and unexpected nuances.

The four unpublished works together with the two issued by the Quarterly comprise a remarkable little group of organ works that should eventually be accepted by our organists as certainly among the most original and attractive in the best sense of the word that America has as yet produced. We urge all organists to play the two that are available and to keep their eyes open for the other four.

Other works that will interest our readers include four sacred songs still in manuscript and the anthem which last year won the A.G.O. prize. The songs are entitled to publication and will help fill a place which is rapidly becoming a much-sought one. In non-liturgical churches the solo song has a very decided place. The number of really good compositions is extremely limited. The anthem has already received considerable publicity. Its modern character and genuine inspiration place it in the ranks of our first-rate works of this class, something quite extraordinary in a prize-winning composition.

Last year Carl Fischer published Mr. Baumgartner's ROMANCE and BALLADE for violin and piano.

They are excellent. Among the various other unpublished works we might mention a song-cycle entitled "SONGS OF SPRING", a piano toccata, and a sonata for violin and piano.

The experience Mr. Baumgartner is having both in getting a publisher for his works and in creating an interest among our native musicians in those already published is the one that most composers have to undergo. Not so long ago Mr. Philip James was practically unknown and by sheer perseverance continuing the uphill task of creating music of an unusual sort for an unaware public. It is most gratifying to find him today in his proper place in esteem. Now we present another composer of more than ordinary talents, trying to make a place for the work he has done and is doing. Just why men have the courage to stick to such a field is sometimes a puzzle. The rewards are so small and the appreciation so uncertain. Yet they do it and we continue to stick to the mediocre while they cry to deaf ears.

We hope that every organist who has not a copy of the three recent works of Mr. Baumgartner (the two organ pieces and the anthem) will waste little time in procuring copies at once; they will learn men like Mr. Farnam have taken the trouble to memorize them.

Organ Composition Must Come

Transplanting Literature from the Orchestra or the Piano is no Better
than Borrowing our Organ Music from other Nations
We Must Produce our Very Own Organ Music

By ARTHUR J. THOMPSON



THE STUDY of aesthetics is commonly defined as the study of the beautiful, but since the arts are imitative in the sense that they are representations of life, the study of beautiful objects becomes in many cases an analysis of the intrinsic quality that makes them appealing. The arts are idealized moments of human experience expressed in some tangible form. What in music, then, are the factors that make the mere abstract appreciation of sound capable of being translated into familiar emotions and experiences of life?

Two aspects at once present themselves, the first being the physiological sense of sound which gives music a certain sense appeal that in itself is pleasing, but probably still more important to intellectual enjoyment are the psychological factors of memory and association. It is these last named qualities that make the connections between the sounds heard and the emotions aroused. Memory and association make objects that are in themselves uninteresting beautiful through sentimental retrospect.

The second reason why music is absorbing to us is due to the qualities possessed by a specific composition, i.e. form, rhythm, melody, harmony, tone

color. The interest in the latter has developed immensely during the last two decades.

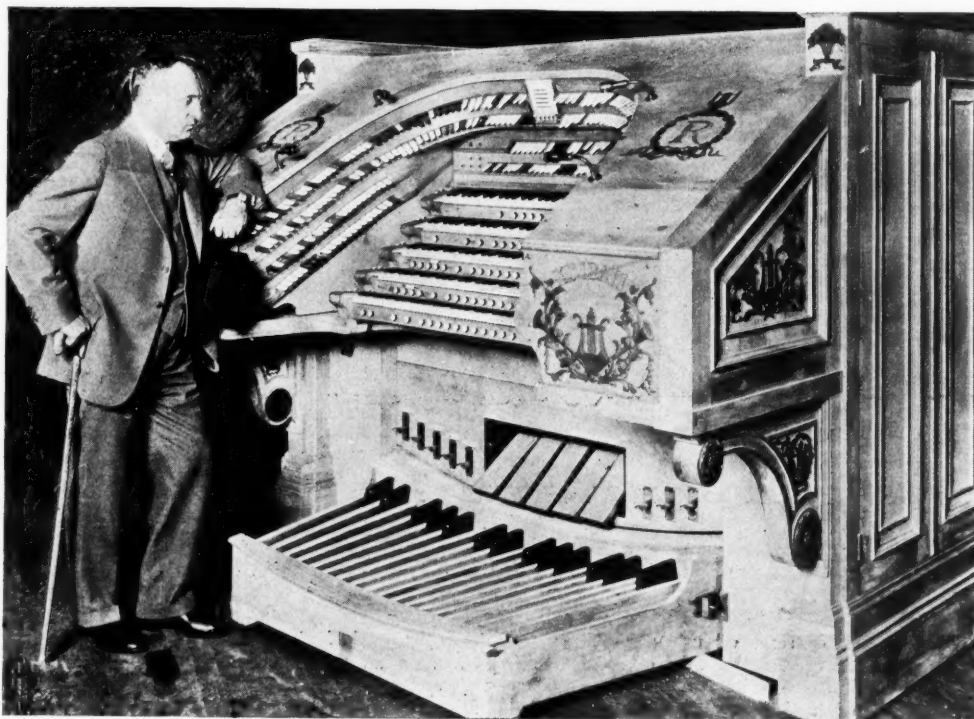
It is the organist's use of this same principle of tonal contrast that violates in many instances the aesthetic factors mentioned above. The worst possible case of abuse is, as might be expected, in the registration given to transcriptions, especially those from the literature of the orchestra. The modern organ unfortunately fosters this practise for which there is no artistic justification beyond an educational one—a value the musically intelligent recital-goer cannot consider as belonging to anything but a course in appreciation. However the very names of Orchestral Oboe, Violin, etc., are a challenge for those whose sense of values is dull, to attempt symphonic works, trying to imitate the sensitive gradations of orchestral tone on the pale, dead, imitative stops, which, it is trite to say, are not even approximate values. The critic for the New York Tribune summed this up in speaking of an organ concert at which the premier attraction was Franck's SYMPHONIC VARIATIONS for orchestra and piano: It is safe to say that Franck, who was scarcely less distinguished as an organist than as a composer, himself would have made the transcription for organ had he seen fit. His reasons for not doing so were abundantly justified yesterday. If the organist, one of the masters of the instrument, finds himself unable to

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substitute organ for orchestra so that the orchestral parts be at least recognizable, then it were wiser to leave the variations untouched.

Why should the variations sound badly on the organ to the critic? If we consider color, we can see how each hue produces a certain mood. Try as

Everything considered, the organ suffers for want of an adequate literature. True there is in Bach, Franck, and some of the others a true source of music that can be called the organ's own, but aside from this there is little that is worthy. Perhaps the reason for this is partly due to the factors already mentioned.



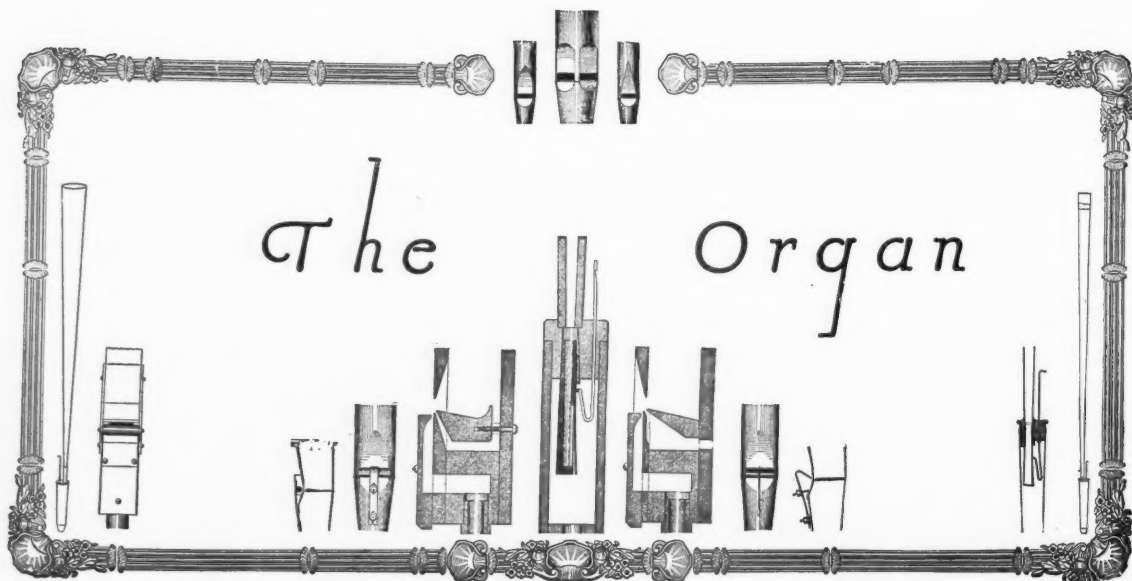
HERE'S A MAN AND A BIG PROBLEM HE CAN'T SOLVE

Mr. S. L. Rothafel of the magnificent new Roxy Theater in New York City purchased what is undoubtedly the most expensive and extensive organ equipment ever going into a theater—and acquired as big a problem as any man ever did in music. There is no literature for the organ that has entertainment value for the public on a par with the fine but interesting orchestral, choral, dance, tableaux, and film materials available today to the man or house that would build success on a high grade of intellectual but non-technical enjoyment. Three consoles, and not enough literature to supply solos for even this one of them. By courtesy of Mr. Rothafel our photo shows his Genius contemplating that of the Kimball Organ Company as exemplified in this genuine five-manual console. Mr. Rothafel's problem is the challenge of the profession. We must produce here in America an organ literature fit to meet the requirements, practical though they be, of the vast American public—or continue to starve. Which shall it be? We, the individuals, can help only by buying what our native composers and publishers offer in genuine original organ compositions.

you will, bright red can never be considered restful or sombre. The same is true of tone colors. Each has a certain specific value. To substitute one for another changes the whole mood or emotional context of a composition. Thus the popular second movement of the Tchaikowsky FIFTH SYMPHONY has a rather solemn tragic background that is entirely lost if the relative balance of choir against choir, strings against horns, is destroyed. All that is left is the rather sentimental melody. Probably most of our smaller town organists who attempt such works on the organ have not even a mental picture of a symphony orchestra. Of course their frequent registration changes enhance the melody they sentimentalize over, but they are not reproducing the artist's thoughts, they are changing the plot of the drama.

Beethoven was not content to draw, he must also paint; but in his day as now, no two organs were the same and every organist exercised a royal prerogative to register as his nature and taste dictated. Consider the real organ works, the Bach Fugues and the Franck Chorales. Nowhere do they require fine pastel tints; rather they require the almost full organ with an abundance of diapason organ tone.

Due to this lack of variety in types of composition, organists tend to take for their criteria of expression the orchestra. In no other art do we find such a servile practise. The pianist aspires to true pianistic genius in playing piano works. Similarly the violinist has his violin aspirations. But the organist is, it seems, content to try to imitate all the other branches of the musical arts.



Why Build Organs Anyway ?

A Further Discussion of Specifications and Viewpoints
and Some Comments on the La Grange Organ

By WILLIAM H. BARNES, Editor of the Department

QUITE LIKELY some of us have seen in the April 1927 issue of *The Rotunda* a "journal of artistic organ building and musical progress" published by Henry Willis & Sons, a journal which has given the Editor of T. A. O. some grave misgivings as to its propriety ere now, an article concerning organ specifications. It states: "It is a curiosity peculiar perhaps to the art of organ building that the word specification means about a third as much as it ought to in the natural order of things. Every organist knows the term as meaning a list of stops, accessories, and couplers, a list which presumably satisfies himself or a church committee as being a trustworthy assurance of things hoped for and substance of things not seen."

With this as a text let us proceed further into what the Editor of *The Rotunda*, a man of vast experience in organ matters (as will be seen from the appended quotations) has to say on organ specifications: "It is not easy to define a good organ specification; it is easier to point to a thoroughly bad one". And lo! the specification of the Emmanuel Church La Grange organ, which appeared in detail in T. A. O. for December 1926, has the finger of scorn pointed at it; it is "seriously suggested the scheme is riddled with flaws".

Further: "Whether the equivalent of a flue double is to be got by sub-octave coupler or not, we fear that the absence of a 16' Diapason from the Great or of any Diapason work above the Phonon (!) 8', would be enough to condemn the whole department in the responsible opinion of this country and France. Nor would Three ranks of Mixtures (and those voiced pp) be considered really adequate for an organ of this size. We have not the space here to dilate at length (in our dyed-in-the-wool way, of course) on the mischief at the bottom of this specification, but we are certainly convinced that the mischief is fundamental. It is something beyond the Straight vs.. Unit feud—Mr. Barnes has evidently been galloping along a parallel road on a 'more variety with fewer stops' hobby-horse, while the road of our ageing is strewn with broken hobby-horses we have ridden, such as more variety, Unit, anti-mixtures hobby-horses."

I am told my outlook needs overhauling, which "should be done with the ruthlessness of a disillusioned man". I quote from Mr. Verne's article at length to show, if I can, what expresses the more conservative English builders' attitude toward any scheme that gets away from tradition and seems likely to make the organ more useful in producing music for modern ears. It is rather interesting to learn that Mr. Verne is all of 23

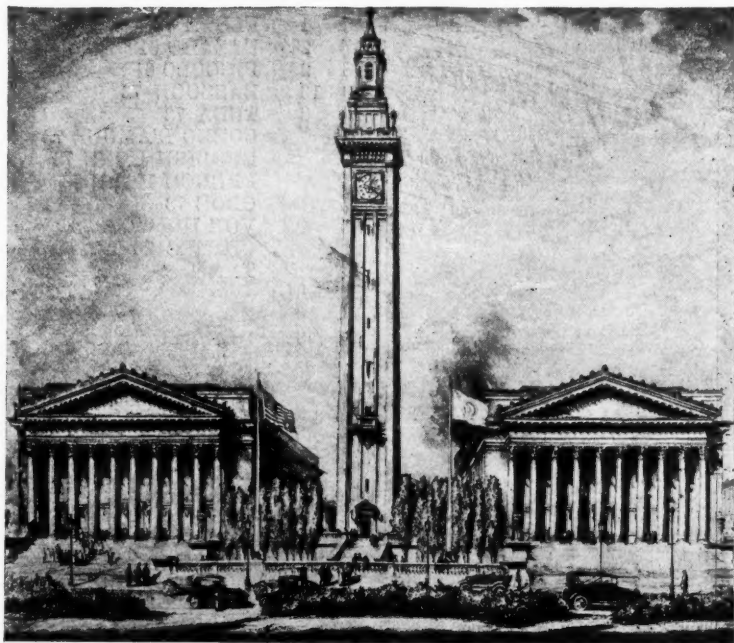
years old; and he speaks of the ageing process and "learning how to think hard and think objectively, even where the organ is concerned, in his old age. "Being fully ten years older, I suppose I have reached my dotage and shouldn't be expected to think at all.

I have just returned from a rather thorough inspection of the many organs in England as well as France, Switzerland, and Italy, with particular attention given to Willis Organs. I at least have one advantage in knowing what they sound like, whereas Mr. Verne has not any such advantage with the organ he knows has a thoroughly bad specification.

Unfortunately for his position "the proof of the pudding is in the eating thereof," and the finished product at La Grange, to my unenlightened ears, is good eating. It also happens to be good enough for Mr. Charles M. Courboin and several other organists, who might form some of the responsible opinion of America, if that country can be said to have any opinion worthy of being called responsible, since it differs from the English opinion in organ matters at so many points.

It was not necessary for me to go to England to know the extreme emphasis and importance attached to the Diapason Chorus by English builders, which must be had first at the expense of everything else, even if it is necessary to limit the size of the organ. I knew this before I started and only had it confirmed by going.

Now no one has any more regard for a Diapason Chorus than I have, but unfortunately for the organ, the long-suffering public, who buy and pay for organs to listen to each Sun-



BUILT BY THE PUBLIC FOR THE PUBLIC

And organs to meet the needs of the Springfield Municipal Auditorium, or any other auditorium or public building of any kind supported by the general public, must be built for that public too, no matter what theoretical organ building may dictate. The organ ensemble of 1800 will not meet the tonal requirements of 1927 any more than the clothes, the conveyances, the literature of that age; any art, any science, any philosophy refusing to conform to the changing needs of each progressing age is doomed to rejection. The American organ builder, less restrained by heritage than any other, has progressed beyond all others in making the organ an instrument of musical qualities within comprehension of the cultured, but not music-educated public. The organ for Springfield, Mass., Auditorium was built some years ago by a now subsidiary of the Skinner Organ Co.; the municipal organist is Mr. Arthur Turner.

day at church, have no such taste in matters of this kind and want what pleases them—and it emphatically includes Vox Humanas, Chimes, French Horns, Celestes of various kinds, soft and delicate mixture effects, and truly distinguished solo reeds; all of which were provided and in their best and most artistic form at La Grange. practically none of these things are provided in the ordinary or even best English organ of twenty sets of pipes, which is what Le Grange actually contains.

Something had to be sacrificed, and here I call attention to the fact that I was not correctly quoted when he stated that LaGrange is my "ideal three-manual scheme." It is my ideal scheme to meet the limitations of space and money, which prevailed there, and so frequently do, which was clearly set out in the remarks accompanying the specification.

I will plead guilty to designing this organ to suit the people who were paying for it, and who have to listen to it, rather than to suit the responsible opinion of England and Europe. Mr. Willis tells me I am prostituting the art and truckling to popular taste when I do this. But if La Grange shows such prostitution when carefully heard by unprejudiced ears

then probably that is what the church organ needs.

Because an organ is designed to suit popular taste within reason, should not make it thoroughly bad. What is the true purpose of a church organ anyway, if it is not to assist in the service? And if people can be brought closer with the aid of the music produced by such an organ, than by having their ears assaulted by a Diaphonic Cannonade, always unenclosed and entirely unexpressive, I can't help feeling there is some justification for designing such an organ.

I don't for a moment wish to underestimate the true dignity of the best English organ of twenty or twenty-five stops, laid out on the orthodox principles of 16', two 8', 4', 2 $\frac{3}{4}$ ', 2', and III or IV Mixtures, all Diapasons, with Open Flute and Trumpet, and possible Clarion, constituting the Great, for an organ of this size, all unenclosed; and a Swell of 16', 8', and 4' Chorus reeds, with a Geigen Principal and Octave and IV Mixture, which is the English idea of a complete and perfect full Swell. The Choir organ in the smaller English organ is much like ours, with a miscellaneous assortment of accompanimental and Solo stops, with no effort made to secure an ensemble. This is

sometimes enclosed but frequently, and at the preference of the builder, not.

But I submit that for playing in church, with the usual voluntaries, which is the primary purpose of any church organ, any competent organist could play a much smoother, more varied, subtle, and finer service with the La Grange organ than with an organ of orthodox English design; when it comes to recital purposes, there would be simply no comparison. The multitude of effects possible on a fully expressive and flexible organ like La Grange would be incomparably better, and as proof of this I would see how large crowds attended a series of recitals given by the same calibre of players on the two different types of organs. Here again, we return to popular opinion for a verdict, rather than what those consider right who have ridden all the hobby-horses and have finally reached fundamental truth.

I am perfectly willing to concede that a 16' Diapason, 4' Octave, Twelfth, Fifteenth and Mixture would all be desirable additions to the La Grange scheme, particularly the 4' Octave; but to have had them would have necessitated sacrificing Vox Humana, Chimes, French Horn, Dolce Mixture and one of the Celestes, having limitations of space and money always in mind. The organ would then be transformed from the glowing interesting organ it is (which made it worth while to publish the scheme in detail in T. A. O.) into a conventional English organ. Except that even then it would still be richer for its two unit Flutes and unit Dulciana, which would at once make it more useful and interesting by having its derived mutations from the Flutes and its subtle soft effects from various pitches of the Dulciana, than any English organ, with the same stops not unified.

As a matter of actual fact, the ensemble of the full organ at La Grange is greatly like that of the best English organs, being dominated by two chorus reeds; and we have no fear of using a 4' coupler on the Great to obtain some of the lacking Diapason upper work and Clarion, though certainly no 16' coupler. The lack of 16' foundation tone on the Great is easily overcome by the Choir French Horn coupled to Great at 16', which forms as good a double used in this way as a Great 16' Diapason. Of course this stop was entirely unknown in England till Mr. Willis came to America and saw Mr. Skinner's. He has since introduced it in two of his largest organs, where it causes no end of comment, as being something entirely new, as though Skinner, Gottfried, and Kimball had it as new too.

Granting then that the La Grange scheme is admittedly weak in Diapason Chorus, but certainly not in grandeur and completeness of full organ ensemble, I am satisfied enough additional effects are present to much more than offset this weakness.

The English organs of a comparable number of stops to La Grange, with their conventional, orthodox specifications, no doubt serve their purpose admirably, but, after hearing many of them, I am sure, not so well as La Grange. I still commend this scheme to T. A. O. readers, if they secure an artistic builder to carry it out; which after all means much more than specifications on paper. And so we return to our original text, "the word specification means about a third as much as it ought to in the natural order of things".

[Since, then, it is only a stop list we have to deal with in print, let us by all means adopt this more intelligible and truthful term.—Ed.]

"HOUSE OF PILCHER"

CHRONOLOGY OF ONE OF AMERICA'S LEADING BUILDERS

- 1820: Henry Pilcher, the first, after a seven-year apprenticeship in London established his organ business in Dover, England, and continued there until 1832.
- 1832: Henry Pilcher, the first, moved to the United States and built organs at New York and New Haven until 1852.
- 1852: March 1st: Henry Pilcher, the first retired from active business, and his sons, Henry the second, and William, moved to St. Louis, continuing the business there under the firm name of Pilcher Bros.; until 1863.
- 1863, April 1st: Pilcher Bros. moved to Chicago on account of the War, and continued as a partnership until 1871, when the partnership was dissolved and the business continued by Henry Pilcher, 2nd, until 1874.
- 1874, March 1st: Henry Pilcher, 2nd, moved to Louisville and his sons became associated with him under the firm name of Henry Pilcher & Sons.
- 1883, March 12th: Henry Pilcher, 2nd, transferred his business interests to his sons, Robert E. and William E. Pilcher, at which time the firm name was changed to Henry Pilcher's Sons.
- 1925, Feb. 25th: Henry Pilcher's Sons was incorporated and officers elected as follows: R. E. Pilcher, Chmn. of the Board; W. E. Pilcher, Pres. & Gen'l. Mgr.; Paul B. Pilcher, Vice Pres.; Wm. E. Pilcher, Jr., Sec'y.; Gerard W. Pilcher, Treas. The last two named are of the fourth generation of the same family, sons of Wm. E. Pilcher.



MR. ARTHUR SCOTT BROOK

We might call him the municipal organist of Atlantic City, the World's Play Ground, but Atlantic City has no municipal organ. It has, however, Senator Emerson L. Richards and he in turn has good organistic ideas that are not built upon pennies but upon dollars. So today Atlantic City has a five-manual organ in its new highschool auditorium and Mr. Brook, formerly private organist at the palatial Clark residence in New York City, was brought to Atlantic City to become official concert organist and broadcast over WPG. The Midmer-Losh factory in Long Island successfully grappled with the problem of building the world's greatest highschool organ. Of what use would an 1827 organ be to Mr. Brook in his present problem of making organ music interesting to millions of visitors to the World's Play Ground?

Organ Stoptists

Presented as Information or for Constructive Thought

WHEN THEY BUILD THEIR OWN THE FOLLOWING stoptlist of the Skinner Organ in the Skinner Organ Co.'s Studio at 677 Fifth Avenue, New York, heard weekly in former years over the radio, may be taken as an example of what a builder builds for himself when he buys his own product.

NEW YORK, N. Y.

SKINNER ORGAN CO. STUDIO

SKINNER ORGAN CO.

R 40. S 76. B 37. P 2749.

PEDAL:

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|----|----|---------------|
| 1 | 16 | GAMBA 32 |
| 2 | | BOURDON 32 |
| 3 | | Echo Lieblich |
| 4 | 8 | CELO 12 |
| 5 | | Bass Flute |
| 6 | | GEDECKT 12 |
| 7 | | Still Gedeckt |
| 8 | 16 | TROMBONE 32 |
| 9 | | Bassoon |
| 10 | 8 | Tromba |

GREAT:

- | | | |
|----|---|---------------------|
| 11 | 8 | DIAPASON 73 |
| 12 | | CELLO 73 |
| 13 | | VOIX CELESTE 2, 146 |
| 14 | | CONCERT FLUTE 73 |

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|----|-------|------------------|
| 15 | | CHIMNEY FLUTE 73 |
| 16 | 4 | FLUTE 73 |
| 17 | 2 2/3 | NAZARD 61 |
| 18 | 2 | PICCOLO 61 |
| 19 | 16 | BASSOON 73 |
| 20 | 8 | TUBA 73 |
| 21 | | CORNO D'AMOUR 73 |
| 22 | | ENGLISH HORN 73 |
| 23 | | FRENCH HORN 73 |
| 24 | | OBOE 73 |
| 25 | | VOX HUMANA 73 |
| A | | CHIMES 20 T |
| | | Tremulant |

SWELL:

- | | | |
|----|-----|----------------------|
| 26 | 16 | BOURDON 73 |
| 27 | 8 | DIAPASON 73 |
| 28 | | VOIX CELESTE 2, 146 |
| 29 | | UNDA MARIS 2, 146 |
| 30 | | AEOLINE 73 |
| 31 | | CLARABELLA 73 |
| 32 | | GEDECKT 73 |
| 33 | | FLUTE CELESTE 2, 134 |
| 34 | | FLAUTO DOLCE 73 |
| 35 | 4 | OCTAVE 73 |
| 36 | | UNDA MARIS 2, 146 |
| 37 | | FLUTE 73 |
| 38 | III | SOLO MIXTURES 183 |
| 39 | 8 | CORNOPEAN 73 |
| 40 | | VOX HUMANA 73 |
| B | 8 | HARP 61 B |
| C | 4 | Celesta |
| | | Tremulant |

SOLO: Gec. Sec.

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|----|-------|---------------------------|
| 41 | 16 | Bourdon No. 26-S |
| 42 | 8 | Diapason No. 11-G |
| 43 | | Diapason No. 27-S |
| 44 | | Cello No. 12-G |
| 45 | | Voix Celeste 2r No. 13-G |
| 46 | | Voix Celeste 2r No. 28-S |
| 47 | | Unda Maris 2r No. 29-S |
| 48 | | Aeoline No. 30-S |
| 49 | | Concert Flute No. 14-G |
| 50 | | Chimney Flute No. 15-G |
| 51 | | Clarabella No. 31-S |
| 52 | | Gedeckt No. 32-S |
| 53 | | Flute Celeste 2r No. 33-S |
| 54 | | Flauto Dolce No. 34-S |
| 55 | 4 | Octave No. 35-S |
| 56 | | Unda Maris 2r No. 36-S |
| 57 | | Flute No. 16-G |
| 58 | | Flute No. 37-S |
| 59 | 2 2/3 | Nazard No. 17-G |
| 60 | 2 | Piccolo No. 18-G |
| 61 | III | Solo Mixture No. 38-S |
| 62 | 16 | Bassoon No. 19-G |
| 63 | 8 | Tuba No. 20-G |
| 64 | | Cornopean No. 39-S |
| 65 | | Corno D'Amour No. 21-G |
| 66 | | English Horn No. 22-G |
| 67 | | French Horn No. 23-G |
| 68 | | Oboe No. 24-G |
| 69 | | Vox Humana No. 25-G |
| 70 | | Vox Humana No. 40-S |
| D | 8 | Chimes No. A-G |
| E | | Harp No. B-S |
| F | 4 | Celesta No. C-S |
| | | Tremulant Gec. |
| | | Tremulant Sec. |

COUPLERS: 16

- To Ped.: G. S. L. S-4
To Gt.: S. L. G4. S4. G16. S16. L16.
To Sw.: S4. S16.
To L.: S. L4. L16.

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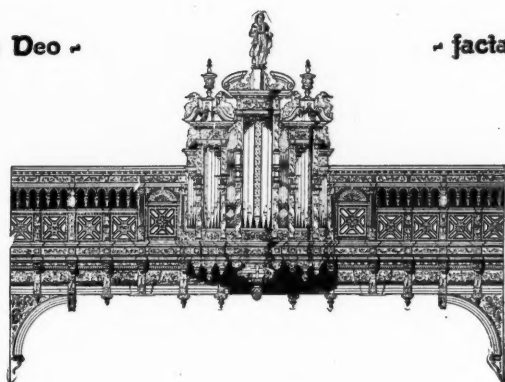
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— gratias Deo —

— facia non verba —



The Church

Under the Editorship of

Mr. Rowland W. Dunham

In Which a Practical Musicianship and Idealism
Are Applied to the Difficult Problems of
the Organist and Choirmaster

Mr. Dunham's Comment

MANY CHURCH organists assume themselves to be broad-minded and liberal towards the profession at large. They have the kindest regard for the pianists, the violinists, the orchestral conductors; they have a patient toleration for the singers whom they require in their business. The one class of musicians who are looked upon with suspicion and even contempt is the ever-growing ranks of theater players.

These folks are often so much belittled and maligned that the word musician is never used in connection with them by their colleagues. It is true that many of the individuals who perform their daily tasks in theaters, have but few of the qualities that an organist is supposed to possess. There is the question of the type of music that must of necessity be used. Popular music, even jazz, must sometimes be introduced to produce the proper musical setting. But we must always remember that the organ in the theater is given a peculiar function, that of giving dramatic significance, musically, to the screen pictures. While we may argue against the fitness of using the King of Instruments in such a place,

the fact remains that the organ is there to stay. One can as reasonably object to a full symphony orchestra in a similar role. It still remains an orchestra. Yes, we must overcome the traditional belief that the organ is essentially an instrument for the church.

Then the question of the performance comes to mind. At first the organ in theaters was played by theater pianists who picked up enough of the elements to be acceptable to manager and public alike. But this epoch soon passed and church organists began to enter the field because of the greater financial opportunity. They found that a new style was absolutely necessary to fit these new surroundings. The result has been a kind of organ music which we hear in the better houses. And for the purpose shall we say that it is not organ playing, that it is not artistic, that it is not legitimate? Certainly not. It is true that there is a group of players who have introduced certain tricks, such as the slide, which is presumably imitative of the Hawaiian music. This type of playing is tremendously popular in many places, but the better musicians among our theatrical friends are doing all that is possible to keep their work within artistic limits.

We must admit of a prejudice at

one time, a prejudice which was on the whole quite unjustified. The theater organ is a fixture and will always require a player. Let us face the situation in full acceptance of the diametrically different conditions, with full encouragement to the real players who maintain decent standards and who merit in every sense the terms organist and musician.

Calendar Suggestions

14TH AFTER TRINITY

"BLESSED BE THE GOD AND FATHER"—Wesley. One of the fine old standard anthems by the greatest composer of the period. Suggested before in these columns.

"GOD THAT MADEST EARTH AND HEAVEN"—Edw. Broome. A simple melodious anthem for evening service. No solos. 6p. (Schirmer)

"BE GLAD O YE RIGHTEOUS"—Steane. Spirited and joyful without solos. Easy to sing and useful for the early part of a season. 6p. (Schmidt)

"LET ALL THE WORLD"—Noble. Unaccompanied anthem for chorus with all the harmonic interest and effectiveness that we expect in works by Dr. Noble. 5p. (Schmidt)

SEPT. 11

"HOW AMIABLE ARE THY TABERNACLES"—E. S. Barnes. One of the earlier anthems of Mr. Barnes, simple, melodious and with solos for three upper solo voices. 7p. (Schirmer.)

"THE LORD IS NIGH UNTO ALL"—Rimsky-Korsakoff. An adaption of typical Russian church music. Unaccompanied and very easy to sing. 4p. (Fischer.)

"JESUS, THY BOUNDLESS LOVE"—DeLamarter. Trio for soprano, alto and tenor, simple with a section unaccompanied. 6p. (Gray.)

"LIKE AS THE HART"—Palestrina. A capella and in four parts throughout. Not difficult. 6p.

SEPT. 18

"CHRIST OUR ADVOCATE"—Reiff. New; with tenor solo and a simple but attractive chorus or quartet part. 6p. (Ditson.)

"I WILL LIFT UP MINE EYES"—D. S. Smith. A familiar anthem by one of our best writers. A splendid setting of a beautiful Psalm; soprano solo, not difficult. 6p. (Novello.)

"HOLY, BLESSED TRINITY"—Tschai-kowsky. There is a rather quiet section followed by a praise section with Alleluia ending. In four parts with no extreme notes, not difficult. 7p. (Fischer.)

"O LORD, INCREASE MY FAITH"—Gibbons. Another fine work from the new Concord Anthem Book. Short and in strictly devotional style, counterpoint of the early English school at its best. 2p.

SEPT. 25

"LORD, WE PRAY THEE"—Roberts. Suggested as the text of the Collect for the day. Too well known to need comment.

"EVENING HYMN TO THE TRINITY"—M. Andrews. From a quiet beginning a tremendous climax is developed. A capella and moderately difficult. 7p. (Gray.)

"TO THEE, O LORD"—Rachmaninoff. A quiet anthem, unaccompanied, soprano solo. Not difficult. 3p. (Fischer.)

"THE LORD REIGNETH"—Sowerby. Vigorous and elaborate, divided parts, requiring much care in preparation. Excellent. 16p. (Bos. Mus. Co.)

ORGAN MUSIC

Bach—Prelude and Fugue A
Dickinson—Canzona

Burdett—Processional March

Reiff—Tocatta

Salter—Aspiration

Diggle—Choral Symphonique

Karg-Elert—Sunset

Howells—Psalm-Preludes: Lo, the poor

Grace—Meditation

Bossi—Scherzo Gm.

Franck—Cantabile

On the retirement of Mr. Shannon, two or three years later, Miss Helen Hill, A. A. G. O., organist of the neighboring Baptist Church, was chosen to succeed him. Things went on in the manner of heretofore. In winter the constantly-diminishing congregation huddled together to keep warm in a cheerless temperature of forty-five degrees. In summer the flies buzzed lazily and the minister droned sleepily. Nothing happened. Nothing was ever likely to happen. Nobody wanted anything to happen. These quiet little New England towns, so charming to the eye as one motors through, are content to exist mildly in the backwash of affairs, to bask in the diluted sunlight of a noble tradition, in the world of today but not of it.

One day, out of the wild and woolly west, came a minister named Walker. Just how or why he got a call to First Parish nobody was ever able to fathom; but he landed in Saco with both feet on the ground and both hands in the air, and he proceeded promptly to galvanize the reposeful ecclesiastical atmosphere of old First Parish into such semblance of life as it had not known in more than one century. Popular? Yes, and no. The community, both sides of the river, upheld him, adored him, flocked to hear him. The church grudgingly tolerated him—and paid the bills.

From sedate parlor-bred congregations, to whom Lemare's *ANDANTINO* was the acme of modernity, Miss Hill suddenly found herself playing to full pews of wide-awake but not highly cultured people, people who were jazzily alive and up-to-date. Organ music soon became a feature of the services, for the church was filled, not only twice on Sunday but on Wednesday evening as well; and in a few months Miss Hill had virtually become municipal organist of the cities of Biddeford and Saco. She had created her own position; she had made First Parish organ a community asset in music. Now, Miss Hill does not play Bach fugues and Mendelssohn sonatas to her community audience. No doubt she could if she wanted to, but she knows better. On the other hand, she does not play trashy music. She plays good music and she always plays it well. She has become, in her twin cities, an apostle of good in music.

My object in mentioning Miss Hill's accomplishment is to encourage other organists similarly situated in small communities to cultivate the field that lies close at hand and thus to expand their sphere of usefulness. On the other hand it offers the best possible opportunity to cooperate with the minister in legitimate church service; on the other it opens the way to preach the gospel of good music in a jazz-infested age.

How to Do It

An Organist finds Herself shelved in a Small Community and Promptly Elects Herself Municipal Organist

By LATHAM TRUE

ZEALOUS effort to serve the whole community has made an organist and a church distinctive in the two Main cities of Saco and Biddeford, situated on the lower reaches of the Saco River, a few miles

from the sea. Their combined population is about 25,000 and their economic interests are identical, though in character the cities differ widely. Biddeford, the larger, is a mill city with a population largely of French Canadian origin, while Saco is a quiet, dignified residence suburb whose fine old Colonial mansions and broad streets shaded by spreading elms betoken its lineal descent from Pilgrim and Puritan ancestry. New England welcomes the French Canadian habitant as a mill worker; but with characteristic aloofness it persists in segregating him.

Fifteen years ago, or thereabouts, the Saco First Parish Church, one of these gently-dying repositories of antiquated theology and New England snobbery, awoke one morning to find itself the recipient of an Estey Organ of three manuals and sixty or more registers, the gift of a wealthy relative of Mr. Charles Shannon who had served the Church as organist for forty years. Such a gift was something of a white elephant; there was no cage big enough

to house it. But the church rose to the occasion and built a lean-to at one end of the building, and the organ was accommodated, about one-third being placed in the original organ gallery at the rear of the church, the other two-thirds in the addition behind the pulpit.



MISS HELEN HILL

We Go a Rambling And Personally Investigate the Bach Festival



ANOTHER SALLY from New York, this time in delightful company, with fine May weather for motoring which brought us to the Moravian center at Bethlehem for the two-day Bach Festival of Dr. Wolle and his Bach Choir. With one of the party an enthusiastic attendant at these festivals for eight consecutive seasons, with another well-acquainted with choral affairs in Canada and in England, and with a third member as representative of the general listener, I felt amply enabled to glean valuable viewpoints. These, it later developed, were further amplified by expressions from a number of friends whom I found as co-pilgrims to this American shrine of Bach.

Arriving at the scene of the promised treat, we found the locale to be on a steep hillside skirting the city of Bethlehem on the south. On this slope is the picturesque campus of Lehigh University with its numerous buildings scattered over an area of park land. With the fresh foliage of Spring, and fine weather, it was indeed a joyful experience to greet friends among the gathering visitors and to meet new acquaintances. It was during these out-of-door social greetings that trombone music began calling to us "Wachet Out." This emanated from an ensemble of sixteen or more players located high above us in the belfry of the chapel. Observation of occasional portamenti in the soprano part indicated that there must have been slide trombones of a size smaller than our usual tenor variety. (Yes, deliberate portamenti with Bach chorales, with recollections of Jesse Crawford!) These slurred effects were applied only in the melodic part, and then only occasionally to small intervals of 2nds or 3rds. After a rendition of a half-dozen or so chorales by the trombone ensemble, we entered the spacious chapel for the choral performance, where a fixed chorus of about 250 were flanked before us beyond the choir screen. The personnel consisted largely of young people, with a fair representation of older faces. The unassuming Dr. Wolle mounted the conductor's stand almost unobserved, and without delay brought the choir to its feet for the opening number.

Three Bach motets with interspersed chorales comprised the Friday afternoon program. Piano, with occasional use of the organ, served as accompaniment. The evening's program was of like menu.

The work of the chorus was resonant and forceful, and again quiet and

charmingly sustained, with lovely shading in the nuances. The choir reflected a devotion to the idealism and purpose of its leader, whose conducting showed an amiable attitude towards his singers and an affectionate regard for his Bach.

For timbre, the fine resonant bass section outclassed the others, with altos second best, the latter having acceptable quality except on sforzando effects when a few assertive voices hurt a bit. Sopranos as a whole lacked a cohesive choral timbre, but were pleasing in soft passages. Tenors were not quite comfortable in the required range, showing it even visibly in work louder than mezzo piano. Can it be that rehearsing has been too diligent or too severe, that certain forced vocal habits have crept in? Or has all attention been on the Bach music, and none on choral drills for tonal ensemble? Whatever the cause—whether strained vocal habits and quick fatigue, or some unaccountable item of luck, weather, or temperament—chorus sections, mostly tenor and soprano, early showed frequent and annoying deviations in pitch, downward of course. Veteran patrons avowed that this was not typical of these performances, and blamed it on the lack of an orchestra. I am personally suspicious that some of the motet music itself may be taxing vocally, due to an essentially unvocal contour in the part-writing, and that consequently the music may have suffered what was coming to it as a result of the vocal strain. In the light of Bach's early skill in instrumental polyphony, this matter is a good subject for investigation.

That there was no orchestra for the Friday programs was regretted by some, but I, for one, was rather pleased by the simplicity of the choral ensemble with its unobtrusive piano accompaniments. One item calling for censure was the use of modulatory interludes, by piano or organ, between the selections. These may have been conceived as a rhetorical device to produce continuity, but it would seem more esthetic to allow for effects of contrast by not fusing items into long-drawn-out episodes. And besides, blessed is silence, and relaxation, at least occasionally. Art takes into account the psychological factor of the strain of attention—either deliberately or instinctively.

The chorales interspersing the motets were printed in notation in the program books, which fact, together with Conductor Woole's gestures inviting the audience to rise, presumably indicated that the "Congregation" was to join in the singing. The participation, however, was negligible. I am told that general participation in the past has been more pronounced.

Taken in general, the motet performances of Friday represent an admirable undertaking; the choir knew their parts well and executed them with rhythmic precision.

Saturday's offering—the "B MINOR Mass"—had the support of a fair-sized orchestra. The chorus began to show certain of the Friday symptoms, but with the "GLORIA," in which the soprano section became really brilliant, the entire ensemble lost its previous spell, and thereafter the rendition was magnificently dramatic—now affectively poetic, now overwhelmingly thrilling.

The music of this Mass, structurally observed, seemed more vocal in texture than the motets of Friday, and lent itself to a wide range of emotional interpretation. Solo parts were taken by appropriate sections of the chorus in unison, with results which I confess to have enjoyed to much greater degree than I did the professional efforts heard in a New York performance of this Mass several weeks previously.

Opinions vary in regard to Wolle's interpretations. I previously understood that devotees of these Festivals put themselves into either of two camps: Those who revelled in Wolle's expressive aims, and those who took equal delight in condemning what they felt to be distortions of an alleged Bach style. I therefore came prepared for possible offenses against good taste. There were occasional exaggerated swells and over-done expressive accents, but very few; certain humming effects may be questioned; habitual rallentandos and decrescendos on cadences became so idiomatic as to be annoyingly trite. Otherwise the interpretations, as heard by one unbiased by tradition and uncontaminated by too much familiarity with conventionalities, seemed highly acceptable. Taken on their face value, without considerations of precedent, the interpretations seemed delightful, musical, artistic. I, among others, received only a few shocks from exaggerated nuances, and constantly felt that beautiful expressive effects were being used to give meaning to the notes. Actual esthetic moments were experienced in Friday's "World, farewell," "Be not afraid," "Death I do not fear thee," with a stunningly brilliant climax in the concluding "Glory now to thee," and at frequent intervals during the presentation of the Mass. Taken all in all, the festival, and particularly the Mass, can be set down as a real artistic achievement.

As a P.S. let me add:

Gleanings from townspeople, music lovers of Bethlehem have a real delight in hearing the B minor Mass, which many have heard repeatedly. Otherwise they are fed up on Bach.

—CARLETON H. BULLIS



A Sermon from Seattle

What one Practical and Successful Theater Organist thinks
Will be Good Practise for Some of the Others

By HARRY J. COLWELL



ILL THE ORCHESTRA for the day, it's work is done. And we are glad. It didn't hit the picture very closely anyway; it seemed a little too noisy. Besides there are little intimate details in the picture that only an organ can bring out. Ah, there he is—proud of our profession we nudge our friend. Now he is seating himself before that masterpiece of the organ builder's art. He is arranging his combinations. What priceless privilege is this! What great gift, to be able to draw from this king of instruments those sweet sounds that thrill the heart; those entrancing melodies that enthral the mind, pulsating rhythms that intoxicate the senses—divine harmonies that lift the emotions heavenward! With strings, flutes and brasses to evoke magic! Ah me, he is beginning. My soul leans forward to listen, to catch those first tender strains.

Merciful Heaven! Is he cleaning the keys? Is he playing the organ with a mop? "Is that the janitor?" asked my brutal friend. "Be still!" I defended, "he is just getting started." The scene is spirited, light, gay. Here is opportunity for sparkle, for musical merriment; here is demanded animation, life, whimsy. The organ drags itself laboriously into our ears. Heavy chords, sagging with weight, are reluctantly released only to shift their burden of sound to others no better. A clumsy melody starts from nowhere

and after wandering aimlessly around in search of itself finally disappeared with a discouraged air, as a river runs itself out in a desert. "He sounds more like a taffy puller than an organist," observed my friend.

By this time it had dawned on the organist that the scene was lively so he played more loudly, and the same melody, recognizable because it was so different, appeared an octave higher and screechier. Having thus satisfied himself that he was in tune with the picture he relapsed into a state of noisy abstraction which carried him well over into the next scene wherein in a quiet chamber a gentle old man was slowly dying. Death is a universal procedure which, when normal and unmixed with tragedy, is comfortable and not at all unpleasant. This was quite clearly conveyed in the picture. The featured character was dying quietly and expectantly as becomes a gentleman. But the organist had other ideas. He bursts into the privacy of this solemn chamber with his robust music and then suddenly conscious of his intrusion he halts in a moment of indecision. The silence is all too brief. He was hired to play the organ and it is going to be played. So he launches into a loud tumult which is intended to portray the struggle of physical termination. But it more aptly describes the noisy death of a profane swashbuckler on the bloodstained decks of a pirateer. No matter! Here was a little child brought in to see

the aged wayfarer before he cast off his physical moorings. The organist seized upon this as an opportunity to play the wornout "DEAR LITTLE BOY OF MINE". Then as the infancy of the subject caused him to question his judgement he compromised by playing "ROCKABY BABY." And the old man died unattended, bereft of musical ministrations, while the baby got the spot. Can you imagine anything worse? No wonder the old man died. Anyhow the organist tried.

There you have it. Puddling on the organ. Pouring taffy on the keys, gum on the fingers. Music mixed with molasses. The heavy hand, the leaden heart, the muddy imagination—and ears hear not. Wings of song where art thou? Verily thou must dwell within the man before his music can soar with thy flight! Which is only an extravagant way of saying that each, despite training and education, unless he be thereby inwardly altered, sounds his own note. The only hope of those who would improve the work of the heedless theatre organist is to quicken the man. Strive with him to open his ears, not merely to play upon the keys but to listen. Prevail on him to develop a sense of dramatic values of musical proportion, refinement, and a sensitiveness to artistry in sound. All of which is necessary to the establishment of that state within ourselves wherein we can make comparisons; that point from which we can listen, else we merely hear. And how to do this? I know not. By scolding, by coaxing, by urging, by prodding, by power of example (rare), by praying? Perhaps. Anyway it is sure that this divine thing within us which can so listen is born of struggle and travail. And so few will struggle. Drama is

born of pain and pain is the shadow of joy.

It seems almost useless to speak of it. I have seen so many competent expositions in T.A.O. on the playing of the theater organ, on interpreting pictures, that now all that is left one is the possibility of a new approach to an old subject. The chorus is the same: Don't wave the shutters. Don't hold meaningless and meandering chords while fishing for the next piece of music. Give us Life, Life! Rhythm! Feeling. Spirit. That's what we want. We may use pieces to play the picture but not use the picture to play pieces. We do not bow down to the notes—true they are valuable in that they indicate the thought of the composer, that they trace a musical idea; but in themselves they are dead. When we merely strike them on the keyboard we are not making music, we are only setting up vibrations that may sound like music—vibrations that we cannot sell for very much nor for very long at one place. Why? Because they are tiresome, mechanical. That which is mechanical is without spirit or life: it is laborious and fatigues both the laborer and the listener. Only insofar as we encompass the idea of the composer and revitalize it with our own mind and energy do we create music. The printed note is not music. It is ink. The organ is not music. It is a mechanical contrivance whose substance is metal, wood, leather and sundry. The player is not music. Physically speaking he is an animal contrivance of muscle, tissue, blood and bone—principally bone.

Where then is the music? If anywhere, it is within the player. It exists somewhere in a mixture of mind and emotions and it makes its outburst through the natural and cultivated channels of the contrivances already mentioned. It is this outburst, then, that inveigles the listener as music, and without which he may conclude the contrivances were set in motion by the slipping of a nickel into the player, mayhap a lead nickel.

The point is that we as players are not reproducers but recreators. All the contrivances in connection with music are produced, but music itself must be created. To create is to bring to life. It has to do with mind and spirit. To produce is but to assemble. It has to do with matter and form. Therefore the player who merely strikes his instrument to produce music does produce only vibrations. While the player who uses his instrument to express an idea creates music.

All this may seem a play on words. It isn't. There is a good healthy practical idea lurking here. It marks the difference between a high salaried performer who wins his audiences and a low waged worker whom his audiences



MR. SAMUEL L. ROTHAFEL

Whose genius has created the Roxy Theater in New York City, which many are convinced is the finest motion picture theater in the world, to which has been quite appropriately given the title of The Cathedral of the Motion Picture. Visitors to the Metropolis cannot afford to miss what the Roxy has to offer. Mr. Rothafel undoubtedly broke the record again when he opened his theater in the employment of five organists regularly on the staff.

would like to ignore. Here is the line which divides the artist from the artisan, the large check from the little check, the four-sheet from the handbill. This applies not only to music but also to every other form of art or entertainment. There are, of course, other contributing factors, but this is fundamental. And when it is clearly grasped and heeded we will not need a great deal of specific injunction in the details of our work. In other words we will in a measure become self correcting and self evolving.

We have seen that music is essentially an extension of a mental state in sound, and if it is properly transmitted through the provided channels it will set up a somewhat corresponding state in the listener. I say somewhat because the reception varies according to the individual capacity of the receiver. But register it will, and the listener is moved. This is the great goal of the player, to reach the auditor. This is the joy of the musician, to get his message over to his audience and to feel its response; to convert passive hearers to positive listeners and to transform physical sensations to emotional states. This is the mission of music. This is its power, and when that power is touched the player is made. People tell each other they like it. They probably do not know why, but it effects them. Their favorable report eventually reaches the powers that be and is ultimately reflected in a larger check.

And the happy conclusion of all this is that the organist is thus enabled to raise his standard of living to include some of the more useless and superfluous of our modern luxuries, and at the same time to get still further into debt by making first payments on numerous other of our splendidly advertised unecessaries. And this getting further into debt has the favorable effect of stimulating and intensifying the interest of the whole community in him, particularly the credit community. So it works benefit all around.

But to get from economics back to harmonies, I want to leave this idea ringing in our ears: To correct technical or even interpretative differences is fine—as far as it goes. But it is merely treating symptoms. I do not say we should ignore symptoms. Go ahead and treat them but try at the same time to remove the cause. When we admonish the player not to pump the swell shutters, not to play too loudly, nor jerkily, but to let their instrument sing rhythmically, to phrase properly, to heed marks of expression, to attack with vigor, to avoid smearing, to beware of much strict legato—these and endless other admonitions are good, splendid, but they all **alloy or suppress symptoms** and this treatment alone will not prevent them from breaking out in other directions.

How then to wither these symptoms, to overcome these undesirable effect and to grow a crop of desirable ones? The way is easy, very easy, but progress seems sometimes difficult and slow: difficult because we are wrestling with ourselves, not our instrument; slow because our taste and understanding grow slowly. It is the only sort of progress that is sure. Cultivate musical instincts, learn to think musically and symptoms will disappear, weeds of indiscrimination will dry up. When within ourselves we can hear and appreciate music values, then can we anticipate and outwardly express musical ideas. And not before. Let us not, in our schooling of ourselves or of others, try to drive music into us through the ends of our fingers, or even through our eyes or our ears, though these are indeed necessary adjuncts in the cultivation and exercise of our mite of musical instinct. But this is the procedure by which we become at best musical parrots. Rather let us lay hold of that spark of melody within ourselves; let us endeavor to harmonize it, to draw it out more and more into the light where we can strengthen it by use. The birds and all kingdoms have their song. So has man. Let therefore your heart sing and your music will live. For of all things most needed in the many places we hear music today, is music that is **ALIVE**.

Mr. J. Van Cleft Cooper



PHOTOPLAYING again as in the good old days. At the Bronxville, in Bronxville, N. Y., an early northern suburb of the City. A Welte Organ, a player attachment, no orchestra, a beautiful auditorium of no small dimensions, a suburban community that doesn't look or act suburban; Mr. J. Van Cleft Cooper, a bit fatter than ever before, quite a bit ruddier, and no little bit happier, for the whole show musical-ly. Good taste dictated the Welte.

A stroke of genius dictated Mr. Cooper. He lives ten minutes away, has a car, comes down in it six evenings a week, parks the car exactly across the street in a secure parking space that costs him nothing, begins work at seven, turns on the automatic at nine and lights the console so they'll know he's not playing (an idea of his wife; she is a protectionist), goes out for a stroll or a smoke (or the racing sheet), comes back when the feature and news reel are ready for the second show, rides home in comfort and gets there before midnight. Sundays he plays one service a day in a convenient church. He gets paid for it all too. What a life.

Mr. Hansford found Broadway wanting when he weighed it in the balance; nowadays I find it hopelessly idiotic. Dr. Mauro-Cottone remains, of course, and redeems it; Mr. Hovdesven is following the late artistic Mr. Priest in the reawakened Colony which is slowly getting over its insane Vitaphone spore: other than these two, do we find good organs and good organists together in the same Broadway theater today? If so, where? Swinnen went long ago: Cooper is gone; Adams is gone; Priest is dead; true, Krungold remains, but hasn't half a chance; the Roxy isn't on Broadway, and hasn't found its organs yet anyway. No, Broadway is hopeless. I speak only of the famous Broadway houses of course; it would take forty men to cover the lesser ones too.

Well, we are talking about the revived art of photoplaying, in the beautiful and surprising Bronxville; Mr. Cooper doing all the music.

For the most part he plays his twelve shows a week—two a day, three changes a week—with the lights out; music on the music rack, but rarely referred to, and then usually for an extended overture in a long hurry or some other concoction that needs a lot of noise for a long while. He has an infinite variety of themes, if not complete pieces, in his memory, and he can improvise well enough to pass by the hour if necessary,



MAKING 'EM FOR THEATER ORGANISTS

The maximum of registrational convenience for tired theater organists is attained by the Marr & Colton console with its inclined claviers, semi-elliptical stop-tongues, and adjustable combinations. The Marr & Colton was chosen by the McPhail School of Music and Dramatic Art, Minneapolis, Minn., for its new theater organ department where complete projection equipment prevails and both playing and cueing are taught.

though his main method is fitting themes of published pieces, by means of a fluent gift of improvising and a mastery of the technical elements of music. If necessary, and he feels like it, he will put on two themes at the same time, in different keys. If the hero is on one side of the fence warbling his love ditty, and the villain is on the other sharpening his dagger, Mr. Cooper will likely give us the villain's theme in C minor and the love theme in E major. A dumb audience swears under its breath (on Broadway) and wonders what's wrong with the music; the Bronxville audience, and hundreds more that get the same chance, realize nothing of the music but definitely get the moods, both of them, conflicting.

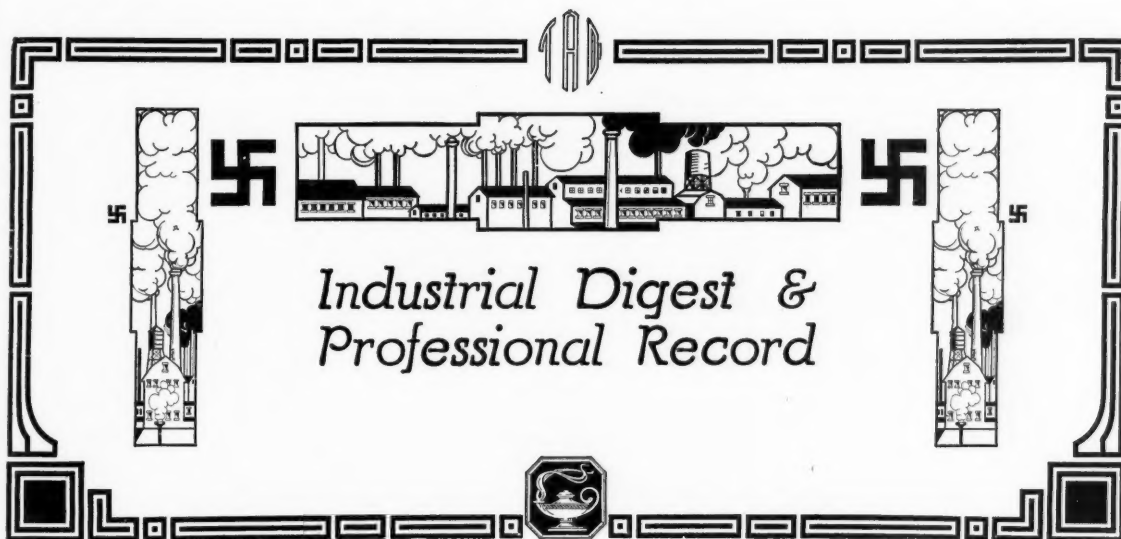
All this is one thing that makes photoplaying an art. It is one reason we highly offend some good souls when we condemn the jazz sobberies that have invaded Broadway in the pretense of being organ solos. Fact is that the one and only reason organ solos have not been used legitimately in the theater, and jazz sobberies have come to the organ, is that so far there has not arisen among us a theater organist, or any other, who has been big enough musician (technical and temperamental) to put legitimate music over to an audience, and be silly enough to blame it on the audience. The only reason some of our most famous organ players in high places are popularly programmed in jazz blubberty is that they can flop all over this kind of tune and help an audience get it, whereas they couldn't put Hollins' B-flat RONDO or Guilman's E major NUPITAL MARCH over because

they just aren't competent. This is no insult to the theater profession; the church players aren't a bit better off and all but a half dozen of the concert men and women are in the same degree of stiff-laced inability to make music human and real to a technically uneducated audience.

Mr. Cooper knows when to pick off the Kinura for an unaccompanied one-part solo. Try it some day in the low register for a sinister occasion, or in the high for a wierd time. He knows how to throw a Trumpet theme into the middle of the calm sea of tone, and when to get his left down to the end of the keyboard for a background of growl, against which all the while the rest of the music flows merrily or otherwise onward.

Photoplaying vs. flabby sobberings? If any of us don't know there is an art of photoplaying as worthy a trained musician as Bach is, then they have neglected to take an occasional peep at what nine hundred and ninety-nine out of every thousand of their fellow men have tasted and found good. Of course now, if any of us are better than all the nine hundred and ninety-nine, that's a different matter and I apologize. But otherwise I'm sick and tired of the messy stuff called photoplaying on Broadway now, and one of the happy spots of a dull season was my visit to the Bronxville to hear Mr. Cooper and his new Welte, where my spirit was considerably revived. He used to be one of the great photoplayers. but Broadway killed his spirit; he's back again on top now and worth all it costs to take the time and trip to the Bronxville.

—T. SCOTT BUHRMAN



Industrial Digest & Professional Record

Builders' Brevities

Short Paragraphs Giving an Idea of Things of Interest to the Organ World

HILLGREEN-LANE

have installed a 2m with Echo in St. Matthew's Lutheran Church, White Plains, N. Y., handled by Mr. Gustav F. Dohring, Eastern Representative of the Company. At the opposite end of the Country, the Will A. Watkin Co. report two new contracts, for the First Baptist, Ada, Okla., and the Lyric Theater, Brownwood, Texas.

KILGEN

has completed the installation in Mt. St. Claire Academy, Clinton, Iowa, which was dedicated in a recital by Father Gregory of Conception Abbey, an authority on Gregorian music.

MÖLLER

has issued an attractive illustrated booklet on the 4m being built for the new Cadet Chapel of New York Military Academy, at Cornwall. The stop-list prepared by Mr. H. Leroy Baumgartner shows a liberal use of unification and a complete equipment of percussion and traps, as the instrument is to be used for recital work as well as service.

LUAKINI O KAWAIAHAO

KA PAPA KUHIKUHI NO KA OIHANA HOOLAA

IN OTHER WORDS they dedicated the 4m Hillgreen-Lane Organ in the Westminster Abbey of Hawaii and the newspapers spoke of nothing else for that day. Echo, Harp, and Chimes are included, and a Pedal Diaphone,

the gift of Mr. Bergstrom, of the Honolulu Music Co.; the instrument was installed by Mr. A. Lindquist, and the dedicatory recital played by Mr. Vernon Robinson June 12th, with the assistance of five chorus choirs that were in Honolulu at that time to participate in the song contest, which was won by the Haili Church Choir; Kawaiahao's own choir won second prize.

Kawaiahao Church, established more than a century ago, has been under course of restoration for the past two years. Legend and history alike make it famous as the "Westminster Abbey of the Crossroads of the Pacific." The first organ in Kawaiahao Church lasted thirty years and was replaced by one that held duty forty years, which in turn has now been replaced by an instrument that would rank large even for one of our big cities and ranks doubly important in the Hawaiian Islands. Mr. Robinson's program was broadcast over KGU; his organ numbers may be taken to show what is popular today in Hawaii:

Bach—To God on High
Hollins—Spring Song. Intermezzo Df.
Liszt—Liebestraum
Wagner—Walkure Fire Music
Dvorak—New World Largo
Schubert—Ave Maria
Lairance—Waters of Minnetonka
Traditional—Londonderry Air

WELTE ORGAN BROADCASTING CONCERT ORGAN IN THE NEW WELTE BUILDING OVER WEA

TO MR. HUGH PORTER fell the honor of opening the two series of Sunday night "Cathedral Echoes" and Wednesday night "Organ Masters" re-

citals on the 3m concert organ at 695 Fifth Avenue, New York, as already announced in these columns. Sunday programs are of more serious character; sometimes there are a dozen stations in the hook-up. Programs of a half-hour are given at 9 on Sundays and 7:30 on Wednesdays, a.s.t.

In the order of their appearance, the organists of the first few weeks were: Hugh Porter, Maurice Garabrant, Dr. T. Tertius Noble, Miss Lillian Carpenter, Marsh McCurdy, Rupert Sircom, Father Finn, C. A. J. Parmentier, Dr. Clarence Dickinson, Alex. McCurdy, Lynnwood Farnam, Godfried H. Federlein, Henry F. Seibert, Carl McKinley, William Klais, Franklin Glynn, George E. Keevil. Arrangement for appearances in the Fall include Dr. Wm. C. Carl and Gaston M. Dethier. On Wednesday nights especially, Metropolitan and other opera stars appear, and Father Finn used a sextette from his famous Paulist Choir. For another occasion a string quartet is engaged.

Specifications of the new organ will be published in a later issue. There are two three-manual consoles, which can be used separately or together; a grand piano connected with the larger console can also be used separately, affording an opportunity for any combination of two organists and pianist for concerted numbers. There is an Echo Organ of two manuals and pedal, quite a complete instrument in itself. The organ includes Harp, Celesta, Glockenspiel, Chimes.

WEAF took advantage of the new Welte installation to tell the world about the Lindbergh parade, Graham McNamee announcing from the balcony in front of the Welte Organ Company offices to an audience which

the newspapers estimate as 30,000,000 listeners.

This organ is the recording organ for the Welte Master Roll Library; it will be made available for occasional meetings of the S.T.O., A.G.O., N.A.O., and similar societies.

KPO of San Francisco is also broadcasting a new Welte Organ, built to the stoplist of Mr. Uda Waldrop, official KPO organist. The first recital was scheduled for late June.

Woman Organ Players Club of Boston

MEMBERS of the ever-growing Women Organ Players' Club, composed of theatre and church musicians of greater Boston, closed their season of social activities and meetings with a luncheon held at the newly completed Elks Hotel, Tremont Street.

The luncheon was arranged under the direction of Mrs. Sallie Frise, Mrs. Marie Mowat and Mrs. Mabel Bennett and constituted a testimonial to the officers of the society. The luncheon was elaborate enough to be termed a banquet, as the dining room was prettily decorated, places of honor were reserved for the officers and a well-balanced program of entertainment was presented. Huge, old-fashioned bouquets of flowers were presented to the officers.

The featured musician at the luncheon was Mr. Earl Weidner, organist of the Boston City Club, who has a country-wide reputation for ability and originality. He gave a program of music which was greatly appreciated. Mr. Weidner recently played at the Metropolitan Theatre where he was a popular favorite. His unaffectedness and personal charm are refreshingly pleasing.

Among the guests of honor were Mr. and Mrs. Joseph Klein. Mr. Klein, musical director and conductor at the Metropolitan, known to millions of people in greater Boston and New England, gave a brief address on the universal appeal of music and commended the Women Organ Players' Club for its constructive work.

Rev. Earl Harper, of the faculty of the Boston University School of Theology, was the principal speaker. He is a talented orator and is deeply interested in the "little orchestra" movement. He lauded Ethel Leginska for her efforts and for her contributions to the field of music, which at present enable the people to hear high class playing at practically nominal prices. He spoke highly of the Women's Symphony Orchestra and praised the efforts of women organists highly.

Not because he was so commendatory, nor because he is such an effective speaker was Rev. Mr. Harper ac-



MR. LESTER W. GROOM

Who represents Chicago's highly important organ world in the columns of *The American Organist*. Mr. Groom, however, is not a reporter. T.A.O. Representatives are more than that; they are rather leaders, interpreters and guides. Every important American city is daily contributing something to the advancement of the organ world; to translate all these impulses and carry them beyond local confines so that the whole Country shall reap the benefit, as one vast audience, viewing events everywhere irrespective of geographic limitations, is the task of Mr. Groom so far as Chicago is concerned. Attending a Convention costs heavily in time and money and, often, inconvenience. Mr. Groom is in constant attendance at the perpetual convention of Chicago organists and reports, interprets for us the events as they occur. It costs us whatever we individually are willing to spend in studying, not merely reading his reports; it rewards us according as we invest our time and analytical thought in that study.

corded a warm reception but rather because he spoke sincerely and with the convictions of a person who speaks only when he means what he says.

W. O. P. C. NOTES

A TELLERS-KENT organ has been installed in the West Somerville Congregational, where Miss Alice Mabel Shepard of the W. O. P. C., is organist.

Miss Inez MacAphee has left the Hub of the Universe to take a position in Newport, R. I.

At a recent meeting of the Club in the Copley M. E., Mrs. Anna Howe Hunting contributed a number of cello solos, accompanied by Mrs. Estelle Kenyon. Mrs. Hunting's reputation as a cellist is well-known in local musical circles.

Mrs. Sallie Frise read another of her interesting articles to the members which was entitled, "What Do They Want?"

The last program of the season was held at the Estey Studio where the Lancaster Theatre's Children's Sextette, accompanied by Mrs. Sallie Frise, entertained the members for more than an hour. Mrs. Ida Louise Treadwell and Mrs. Mabel Bennett,

both former pupils of Mr. Everett E. Truette, played ELEVATION by Edith Lang; FESTIVAL POSTLUDE (duet) by Volekvar; IN MOONLIGHT by Kinder.

The membership of the club has grown tremendously during the past season. Theatre and church organists were invited to the luncheons held during the year and many of them, inspired by the feeling of friendliness and co-operation, have cast their lot with this organization.

Officers of the organization extend their gratitude to the many persons who made their programs possible this year and to the members of the society who co-operated so wholeheartedly.

The officers for the 1927-8 season includes: President, Mrs. Natalie Weidner; vicepresident, Mrs. Mina Del Castillo; 2nd vicepresident, Mrs. Sallie Frise; secretary, Miss Alice Cunningham; corresponding secretary, Mrs. Fred L. Bayley; press chairman, Mrs. Marie Mowat; treasurer, Miss Dorothy Sprague; church placement bureau chairman, Mrs. Florence Jones; chairman program committee, Miss Marion Payne.

MARIE A. MOWAT.

Personal Items

What the Leaders in the Profession Are Thinking and Doing

MR. PALMER CHRISTIAN

is scheduled for five weeks teaching in the University School of Music, Ann Arbor, Mich., followed by twelve lectures on the Organ in the Church Service to be delivered the last two weeks of the summer session of Northwestern University at Evanston, Ill. Three recitals are scheduled for the two Universities, and then Mr. Christian takes a six-weeks vacation in northern Wisconsin.

Last season he had fifty recitals and next season he is booked for a six-weeks concert tour to the Pacific Coast from Oct. 15th to Dec. 1st, with Eastern territory covered in a later tour during the same season. In addition the registration at the University, Ann Arbor, is already greater for next year than it was last.

MR. A. G. COLBORN

is one of the very few British organists who know anything about American organ literature. One of his most recent programs in St. Stephen's Church, Bristol, England, was devoted to American composers: Kroeger, Federlein, Miller, Nevin, Rogers, Alden, Truette.

MISS CATHARINE MORGAN

of Norristown, Pa., presented her advanced pupils in a concert June 9th, these organ students participating:

Miss Ruth Woodland, Miss Margaret Smith, Miss Florence Swartz, Miss Marian Burkhardt. Three piano students participated. Miss Morgan gave a recital in the Philadelphia Wanamaker Auditorium last season on the largest organ in the world, and was one of the recitalists at the Harrisburg meeting of the Penna. N.A.O. May 24th.

MR. FIRMIN SWINNEN

the versatile, is now enjoying a vacation in his native land, Belgium. His first year of concerts at the Du Pont Estate, Wilmington, totalled over 600 numbers, with repetitions few and only by request. Some of his informal private recitals are two hours long; the public Du Pont recitals are usually not so long and are aimed slightly more at popular appeal.

AMERICAN CONSERVATORY THEATER CLASSES

SUMMER CLASSES in photoplaying in the American Conservatory, Chicago, began June 26th, with Mr. Eigenschenk conducting lessons before the screen in surroundings similar to actual theater work, such as prevails in the School's Fulco Little Model Theater. News Weekly, features, Comedy, and Cartoon are all dealt with. Five lectures cover repertoire, style, rhythms, registration, double-touch, effects, improvising, etc.

REGISTRATION BUREAU

The Registration Bureau is purely a cooperative work. At the present moment we have on hand a very good opening at \$3,000 which calls for more applicants than the Bureau has registered. Vacancy information is given impartially to all whose application specifies a want corresponding in salary, place, and condition to the vacancies as they reach the Bureau.

Africa

The Johannesburg Festival

IT SEEMS hardly a year since the first Johannesburg Music Fortnight. This year it was observed April 3rd to 18th. To chronicle the principal musical happenings: we had three Beethoven Festival concerts, including performances of the FIFTH, SEVENTH, and NINTH SYMPHONIES and the Brahms' No. 1 under my direction, played by the Johannesburg Symphony. Greatly daring, I made the Brahms' No. 1 the "curtain-raiser" for the Ninth, with, I believe, good results. We had a National Choral Festival for the organization and direction of which I was responsible, some of the singers travelling over 500 miles each way, to and from the Festival. The National Choir, to which the Johannesburg Philharmonic

Society were the hosts, gave two important concerts in addition to taking part in the Ninth Symphony. The first program was of a popular character, including works with orchestral accompaniment and several a capella numbers; the following evening "ELIJAH" was sung. An audience of over 3,500 gathered to hear the performance on each occasion. The two first performances were given in the open-air and on two evenings of the same week an Eastern Ballet with a corps de ballet of fifty dancers together with the orchestral accompaniment of seventy, the music for which I arranged and directed, was given with considerable success.

During the first week there were daily concerts in a number of the most important stores which drew large audiences and I played a daily Lunch-Hour Recital in the Town Hall which was also well attended. There was again a display of mechanical musical instruments in the loggia of the Town Hall all during the festival.

A new feature this year was a daily concert at 5:15 p.m. outside the Town Hall at which the U.P.C. Jazz Band of fifteen performed. A most successful concert was given by a choir of natives, conducted by Dr. Gow, himself a native and for many years Professor of Music at Tuskegee, Alabama, who sang American Negro Spirituals with a real sense of musicianship. Most remarkable was the beautiful blend of voice, the absolute pitch and the smoothness of the singing of these choristers. The attendance at this performance was fine and the Mayor (Councillor A. L. Palmer) made a very felicitous speech in which he thanked the native choir for their contribution to Music Fortnight.

Again this year two orchestral concerts were given for school children. These were devoted to Beethoven and Elgar. Sir Edward Elgar, I am sure, would have enjoyed watching these young people enjoying his music. There were 3,700 children present at the Beethoven concert, and their sl-

NEW JERSEY SENATE

EMERSON L. RICHARDS
SENATOR ATLANTIC COUNTY
ATLANTIC CITY N. J.

June 8, 1927.

Midmer-Losh, Inc.,
Merrick, L.I.
New York.

Gentlemen

When the late Doctor Audsley recommended to Mr. Andrew Wheeler, senior Warden of St. Mark's Church, Philadelphia, that they install in the West end of this historical church, a true Diapason Chorus, he referred the actual work of designing such a Chorus to the writer.

Because of your success with a similar type of Diapason at the Atlantic City High School, I entrusted this very important work to your organization.

The design was extended to provide two complete Choruses, from "Double" to "Mixtures" of both the low-pressure English type and the high pressure modern type.

I wish to compliment you upon the remarkable success that you have had in completing this important work. There is no such Chorus anywhere in America, and the fact that the No.3 Diapason is the equal of any of the Edmund Schultze Diapasons and the No.4 Diapason is the equal of Father Schmidt's, is a remarkable tribute to your organization.

The five-Rank low pressure Mixture, designed upon the Schultze principle, is a remarkable demonstration of the ideals for which Doctor Audsley so valuably contended. The whole Chorus should be an example to American Organists, of what they have missed, by way of true Diapason tone, and in my judgment, a real monument to the memory of George A. Audsley.

In certifying to the completion of this work, I cannot refrain from congratulating you upon the artistic fidelity with which you carried out my design, and the great satisfaction that I personally have in realizing that in so fundamental a matter, we now have in America, something that equals the best.

Cordially yours,

ELR-*

Emerson Richards

lent, rapt attention to the orchestral program and later their enthusiasm in singing was something to be treasured in the memory.

"Avoid sensation" is a good motto for the musician, but we did get a thrill when 20,000 people rolled up for the community sing at the Zoological Gardens on Easter Sunday. Forty trams were constantly employed on this route alone for four hours, each bearing an average load of 100. The Military Band program on the two Sundays of the Festival were both well received, but this large audience was a most thrilling one to play for.

The National Eisteddfod was held in the second week of the Festival, attracting more entries than previously.

The movement this year was sponsored by the Chamber of Commerce and the Rotary Club to whom I had the honour of speaking. Over 50,000 people attended the various performances. Music Fortnight in Johannesburg really counts for something.

Music teachers entered wholeheartedly, holding musicales at their studios and elsewhere. Above all we have to thank the 'press' for the publicity which brought the audiences.

—JOHN CONNELL



All Hail!

Laurel Louise Litkenhouse, first little daughter of T.A.O. Staff, we bid you a royal welcome to this world. Sometimes you will find it so very happy a place to live, and sometimes, we regret to warn you, quite the opposite. Yet in the heritage of your parents you win an advantage that will stand you well all through life, come happiness or come sorrow in the run of the day. It's happiness we wish you, though, Laurel Louise; may you win it in abundance.



J. WARREN ANDREWS, one of New York's most prominent teachers, concluded his Student's recitals in the Church of the Divine Paternity, June 2, when his pupils Elsie Peterson and Andrew Mabley participated. Mr. Andrews has gone to Camp Minneapolis, Mass., for the summer.

WILLIAM H. BARNES, Associate Editor of T.A.O., has returned from a European tour after an exhaustive study of the work of the chief organ builders of England.

MRS. J. H. CASSIDY, and her daughter Miss Viola Cassidy who is also an organist, sailed June 11 for study at St. John's College, Cambridge, England, and with Karg-Elert at Leipzig Conservatory in Germany; they will also attend the Church Music Festival at Frankfurt-on-the-Main.

PAUL DE LAUNAY, of Harvard College, directed a unique concert when 9 pianos and 18 pianists were used together with the organ, which is a new 3m with floating Echo, Chimes, and Harp.

MISS GERTRUDE DOWD has been appointed to the Wurlitzer in the Albee Theatre, Brooklyn, one of the most beautiful of Brooklyn's many theaters.

DR. RAY HASTINGS is again represented this season among the composers whose works are being played by Creators' Band; Dr. Hastings' selections are IMMORTALITY and LA BACHANTE.

OTTO D. HIRSCHLER was the organist for the dedication of the new music equipment of Scottish Rites Temple, presumably in Los Angeles, though the program fails to state where. The instrument is a Reuter. Mr. Hirschler is on the faculty of Christian College at Los Angeles where he teaches three days a week.

DR. GEORGE B. NEVIN has returned from the Pacific Coast where he was sent by the Presbytery for the Annual Meeting; while on the Coast Dr. Nevin was honored by a service in which his music was used exclusively, though the press clipping fails to state who the organist was.

ARTHUR W. TAMS, of the famous Tams Music Library of New York City, which was said to be the largest renting library in the world, died of heart disease at the age of 78.

MISS GRACE CHALMERS THOMSON, formerly of New York, has resigned from St. Philip's Cathedral, Atlanta, Ga., and is returning to the Metropolitan district after several years strenuous effort in building up the music of St. Philip's Cathedral.

MORRIS W. WATKINS, of the Church of the Savior, Brooklyn, N. Y., is now in his third year with the adult mixed chorus of 18 voices which he was able to substitute for the old solo quartet of the church. Mr. Watkins is substituting at the Calvary Church for the summer.

HORACE WHITEHOUSE has been appointed to the faculty of Northwestern University, Chicago.

LAUREL F. ANDERSON has been appointed to the faculty of the University of Kansas, organ and theory departments, headed by Mr. Charles S. Skilton; the 4m organ formerly in Fraser Chapel is being moved this summer to the new University Auditorium.

FRANK J. DANIEL, of Scranton, is studying with Bonnet in Paris this summer.

MISS ELLEN FULTON, of Scranton, is spending the summer at her summer home, Blink Bonnie, in Nova Scotia on the Gulf of St. Lawrence, and acting as summer organist of Westminster Presbyterian, New Glasgow, where Casavant has a modern 3m upon which Miss Fulton is preparing her repertoire and programs for the coming season.

HUGH MCAMIS concluded with his 68th recital his first season as municipal organist of San Antonio, Texas, before an audience of 4000 which gave him an ovation and made the event picturesque with many flowers. Mr. Mcamis is spending his vacation in New England.

THEODORE STRONG, formerly of New York, has been doing radio recitals over KFRC, San Francisco, as a member of the broadcasting and managerial staff of the station.

GENERAL NOTES

OSSIP GABRILOWITSCH, pianist and conductor, has returned after a visit to Switzerland; he will spend the summer in California and in October will resume his work with the Detroit Symphony.

PRINCETON UNIVERSITY is now the home of the third largest Carillon in the States; it was dedicated June 17. There are 35 bells in what is known as the Cleveland Tower of the Graduate College. The cost is \$60,000.

\$1000 PRIZE for orchestral work, \$500 for chamber music, each to be about fifteen minutes in length, are offered by the Paderewski Fund.

MISS ALICE KNOX FERGUSON of Dallas, Texas, discovered that Miss Katherine Hammons, also of Dallas, had not renewed her subscription to T.A.O. so she petitioned the insurance and government authorities and they organized a Delegation Representing Texas to New York State, and brought Miss Edith A. Brown of Houston along, for whatever effect it might have on her when she saw the trouble Miss Hammons was willing to go to to renew her T.A.O. subscription. Besides visiting New York and renewing subscriptions, the Delegation visited Washington in time to hear or see the Guild Convention, and later had money enough left, after renewing the subscription, to visit Boston and Montreal, the latter expressly to visit Mr. Richard Keys Biggs who on Miss Hammons' former visit to New York had been her organ teacher. The Texas Delegation had as another part of its official intention the development of a Convention Idea for Texas, but on account of vast distances, Texas being somewhat larger than all the rest of U. S. put together, it is probable that a Texas Convention will have to be a concentrated affair for the next few years, or until organists from other States become as wealthy as Texas organists and are able to travel where and when they will.

PITTSBURGH MUSICAL INSTITUTE'S current season of summer lecture recitals were:

Mr. Charles N. Boyd, Some Early American Musicians, and Schubert Melodies.

Mr. William H. Oetting, Choral Preludes of Bach, two programs.

Mr. Dallmeyer Russell, two Chopin programs.

MRS. GUSTAV F. DOHRING, whose distinguished husband represents Hillgreen, Lane & Co. in the Eastern District, had a strenuous medical season early in the summer with her prize-winning English sheep dogs, many of which decided to be invalids at the same time. The noble animals look more like bears than dogs; they do not shed their coats as do other animals but continue to grow their hair till it is long enough to hide the animal entirely. Their commercial value approaches a thousand dollars each, more frequently than not, and Mrs. Dohring has been the winner in almost every dog show in the East in recent seasons. Nothing like doing it right if you're going to have a hobby.

WESTERN N. Y. GUILD was entertained July 2nd by Mr. and Mrs. Harold Gleason at a picnic in an entrancing glen near their beautiful home in Highland Heights, Rochester. Following an informal reception, an appetizing supper was prepared over an open fire in the woods for the 35 guests. The meeting closed the Chapter's busy and successful season; Mr. Carl Paul has invited the Chapter to hold its first meeting of next season at his estate near Highland Park, when the annual election will be held.

JUILLARD FOUNDATION of New York, the \$15,000,000 trust fund for the advancement of music, has at last practically eliminated the Methodist minister Noble from its direction; Mr. Ernest Hutcheson, pianist and composer, is the new administrative head. At last a very ill situation has been remedied.

THE FRONT COVER for the current issue shows the organ loft of Fountain Street Baptist Church, Grand Rapids, Michigan, with its Skinner console, and Mr. Rowland W. Dunham, of T.A.O. Staff, who was able to extend to Mr. Emory L. Gallup, organist of that church, the courtesy of substituting for him during his year of absence in France.

THE CHICAGO SYMPHONY announces it will disband, owing to the demand of the labor union for \$100 weekly instead of the present scale of \$80. The Orchestra offered to meet the wage scale by curtailing its forces from its present 90 members to about 75, but the labor union rejected the proposal. The wage asked is about \$4 an hour and is higher than the musician's scale at the opera. The Chicago Orchestra was founded by Theodore Thomas 36 years ago.

AND WHEN the union heard that the orchestra would disband rather than try to meet an impossible situation, it announced its willingness to arbitrate—which it refused when there was still hope of getting all it wanted.

F. T. STEINWAY, piano manufacturer, died July 17th at his summer hotel in North-east Harbor, Maine, at the age of 67; he had been president of the company since 1919, and was one of the grandsons of the founder of the house. He was born and educated in New York City.

the Bennett Organ Company

— E X P A N D S

after 62 years in Moline - Rock Island

the General Offices and Factory are moving to Rockford, Illinois, to gain the advantages of the community that has achieved fame for excellence in the fine arts of all branches of wood-working.

+♦+

A Pledge of Faith to Organists

By R. J. BENNETT

President of the Bennett Organ Corp.

A YEAR AGO a change of location was deemed advisable for several reasons. The famous old plant was rapidly being surrounded by huge Harvester works, and high grade woodworkers were not to be found in these implement centers. Delegations from numerous industrial centers visited Rock Island and sang the praises of their respective cities. It was decided, after thorough investigations, that Rockford, Illinois, was the logical city for the manufacturing of the high-grade instrument for which this historic Company is most favorably known.

Rockford, besides being the most active city industrially in the U. S., according to late Babson reports, is the home of some forty or more manufacturers of America's highest quality furniture. It is second only to Cleveland in wood-working machinery. The cabinet-makers of Rockford are famous the world over. Thirty-five heads of these various industries decided that the Bennett Organ Company should not only move to Rockford but that a most modernly equipped factory be placed at its disposal

as well as the benefits of their own personal and active participation in the affairs of the Company. Unlimited financial backing is assured.

I remain as President of the Company and have complete and active charge of the manufacturing end. Relieved of the sales and office end of the Company, many and great things shall be achieved. The personnel of our department heads will remain practically the same, and all of the present employees are moving to Rockford. There are men in the various departments who have worked with us for over forty years.

Our workmen thus pledge their faith in the Bennett Organ Company's ability to meet the utmost requirements of the new era of the Art of Organ Building and I, on behalf of our employees and my associates, pledge every hand and every heart in our organization to the engrossing task of meeting the tremendously advanced taste and discrimination of the American organist, whose progress in recent years is an inspiration to every true builder of organs.

THE BENNETT ORGAN COMPANY

Until later announcement, still at
ROCK ISLAND, ILL.

MR. E. N. WILLIAMSON, who for many years edited a page of church music in each Saturday edition of the New York Evening Post, died recently. He was as well liked as he was well known among church musicians of the Metropolis; his page was among the first maintained by a New York newspaper to carry extensive Saturday news of organists and choirs.

FLEMINGTON CHILDREN'S CHOIRS celebrated their 32nd graduation exercises in Flemington, N. J., May 20th; Mr. Norman Landis gave a recital for the Choirs and the N.J.N.A.O. rally; Mr. Paul Ambrose wrote a Choral Grace for the luncheon and was toastmaster; Mr. George D. Krauer played an extended prelude for the graduation exercises; Miss Grace Leeds Darnell played the postlude; and the following other organists participated: Miss Sara E. Altvater, Miss M. E. Schenk, and Mrs. Arthur F. Foran.

THE TEXAS CHAPTER, A.G.O. held a one-day Convention May 4th, at Dallas, as an important part of Music Week.

The sessions were held at City Temple, where Miss Catharine Hammons, dean-elect is the organist of the 3rd Austin.

Mr. John Knowles Weaver, of Tulsa, Okla., was the guest of the Chapter, and proved himself a delightful organ player, as well as a forceful speaker.

A number of out of town organists were present.

This Chapter closed a most successful year's work under Mrs. J. L. Price, A.A.G.O., and has many new ideas to work out for next season.

The Convention Committee was Miss Alice Knox Fergusson, Miss Grace Switzer, Mrs. J. M. Sewell, Mrs. J. L. Price.

CHARLES H. MORSE, of Boston, died June 4th in Carney Hospital after a brief illness. Mr. Morse was the first director of music of Wellesley College and later founded the Northwestern Conservatory at Minneapolis; he was music director at Dartmouth for fifteen years and was one of the Founders of the A.G.O. Boston University gave him the Mus. Bac. degree in 1877. He was for eight years organist of Plymouth Church, Brooklyn, N. Y., and had an extensive record as associate editor and author.

HENRY HALL DUNKLEE has been elected president of the N.A.O. Union-Exeter Chapters; Miss Grace Leeds Darnell, Miss Jane Whittemore, Mr. Alban Cooper, and Miss Mary Augusta Hooker are the other officers.

MISS CHARLOTTE KLEIN, of Trinity Church, St. Augustine, Fla., resigned June 15th. For the second time she appeared on an A.G.O. Convention program, having played in 1925 and again in the current Convention at Washington.

LUCIEN G. CHAFFIN, organist and composer, died May 26th in Montclair, N. J., in his 82nd year; though blind and in ill health for some time he had continued his music activities until recently. Mr. Chaffin was born in Providence, R. I., and was a Brown University graduate.

A BACH CANTATA CLUB is being organized in New York City with the backing of the Oxford University Press, under the directorship of Mr. Albert Stoessel; a chorus of 25 professionals, a small orchestra, and instruments of the Bach period are contemplated by Mr. Stoessel.

AMONG RECITALISTS

ARTHUR ARNEKE presented his senior pupils May 31 at the Lawrence Conservatory, Milwaukee, Wisc.

ANDREW BAIRD: May 26, Poughkeepsie, N. Y., The Reformed Church.

WILLIAM W. CARRUTH: June 5 and 12, Mills College, Calif.

GRETA BOTTSFORD ELLIOT, pupil of Dr. Ray Hastings: May 24, Moneta, Calif., Moneta Presbyterian.

A. LESLIE JACOBS: Thursday Noon-Day Series, Worcester, Mass., Wesley Methodist.

WILLIAM LESTER: June 28, Chicago, Ill., New First Congregational.

EDWARD G. MEAD: June 12, Denison University, Grantville, Ohio.

HERMAN F. SIEWERT: May 8 and 22, Orlando, Fla., Municipal Auditorium.

G. CRISS SIMPSON: June 16, Auburn, Nehr. St. Paul's.

MRS. WILLIAM P. STRAUCH: June 22, Pottsville, Pa., Second Presbyterian.

ON THE RADIO

FRED BECK, WJJD, Tuesdays and Saturdays at 10:30 A. M.

EDWARD S. BRECK, WRNY, Fridays at 7:15.

CHARLES HEINROTH, KDKA, Sundays at 3:00.

HOWARD L. PETERSON, WJJD, Sunday, Monday, Tuesday, Friday, Saturday at 5:45.

VINCENT PERCY, WTAM, Mondays at 12:30 A.M. and 8:00.

ARSENE SEIGEL, WEBH, Tuesdays and Wednesdays at 1:15.

LOUIS VIER, WBZ, Daily except Sundays, at 10:30 A.M. Monday and Thursday at 6:00.

IF COLONEL LINDBERGH

had been as careless of details as some of our valued contributors are, he never would have gotten there. Programs upon which is not printed the name of the city and state, are not fit matter for news items here. There are some who think their recitals or their church services or their theaters are such unimportant and local affairs that nobody outside their own town will be interested. Now how can an Editorial Staff use such things in print? Our effort is to make the columns of T.A.O. give more details, more information in less space, than does any other music magazine in the world; and we believe we print fewer adjectives too. Our news pages are not printed to qualify men and events but only to record them. If a contributor thinks his recital was glorious and epoch-making, our advertising department will be tickled to death to announce it in the advertising pages, rates upon application.

REGISTRATION BUREAU

THE REGISTRATION BUREAU for the summer was able to fill several very attractive vacancies and still has one or two left over for which there were no applicants. Our readers who visit the Metropolitan territory for summer vacations should by all means register with the Bureau if they will be interested in doing substitute duty. As a rule the substitute's duty is light; there is very little responsibility, and a great deal of pleasure in getting acquainted with the way things are done in New York City. The experience is valuable, without at the same time being a hindrance to the pursuit of happiness through the vacation season.

Through the rest of the year the Registration Bureau undertakes to circulate information of vacancies to those who are in need of it. The cooperation of all readers is urgently requested so that the Bureau may reach its greatest usefulness and enable the profession to take care of its own needs without the necessity of paying the five or ten percent commission on salaries to commercial agencies. Registrants in the Bureau cooperate to the extent of supplying their own postage on the notices sent them. Cooperation on the part of other readers consists in notifying the Bureau immediately when they hear of vacancies or probable vacancies, giving all such information as they may have.

A BACH COURSE

under the direction of Mr. Albert Riemenschneider, in Baldwin Wallace Conservatory, is announced. The Course is evidently scheduled for next season though it is impossible to state this exactly without reading a full page of very small type, so we caution the reader accordingly. The Conservatory leaflet gives twenty Bach Programs, which in turn are not explained, but we take it that they are either to be the subject matter of the Classes or the programs of the Bach Recitals which are mentioned as a part of the course.

In thus presenting Mr. Riemenschneider in a Bach series the Conservatory marks another milestone of technical progress in the right direction. He is one of the world's outstanding champions of the classics and a man America's music world can well be proud of.

Another highly commendable step in the right direction is the inclusion of Rogers, Stonington, and Yon as prominent composers whose organ works are the subject of detailed study in the Conservatory classes.

AH HA

THE SCIENTIFIC AMERICAN also discovers that the most convenient size for a good (reader, please underline it) magazine is the 9 x 12 adopted over two years ago by THE AMERICAN ORGANIST. Beginning in July that ancient and honorable, and mighty important, magazine will be published in the new size. It must take courage to make such a change in a magazine of that age and character.

SMASHING ORGANS seems to be the pastime of disgruntled employees. In the beautiful home of C. Bai Lahme at 950 Fifth Ave., New York City, is a beautiful Weite Mignon Organ whose chests and pipes are adroitly concealed behind grill work and so controlled that the tone can be thrown into any of a number of various rooms at will without going where it is not wanted. During the summer absence of the owner several of the employees went on a spree, according to newspaper and court records, and among other things they apparently jumped on the keyboard and did tremendous damage to the console. That is a new way to get a raise. Try it on your church if necessary, but at your own risk please.

Cleveland

By PAUL A. HEIDEMANN
Official Representative

THE GREATEST activity of the month is the thirty-sixth triennial Saengerfest of the North American Saengerbund. This is their 10th visit, the first in 1855 when only 200 singers attended, this year the singers passing the 4,000 mark. It certainly was a wonderful sensation to hear four thousand male voices at one time. They were directed by J. Nusser and Rudolf Schuler, the former is organist in one of our large west side R.C. churches. Bruno Walter of Berlin, conducted an orchestra of one hundred, the same consisted of local men. Mr. Walter has certainly left an impression that will be remembered.

Arthur Quimby is giving only one evening recital at the Museum of Art this month instead of the two each month as in the past season.

On the 17th a concert was given at Pilgrim Lutheran; Mrs. Matlock played several numbers and was assisted by Mrs. Happy in a duet for piano and organ.

Students of the Baldwin-Wallace Conservatory offered a program at the First Methodist. There were the Conservatory orchestra, the girl's glee club, violin, piano and voice solos. Thelma Mermer played the TOCATA AND FUGUE in D minor of Bach. The First M.E. has a 3m Voteller; an old instrument but still in a fine tone.

Pupils of Anna Rehrgave a piano and organ recital at the Eighth Reformed.

Also pupils of Ida Kramer Mervine gave a piano-organ, recital at the Brooklyn Memorial M.E., assisted by the Women's Chorus.

Paul Allen Beymer broadcast a very interesting recital June 10 from the Jewish Temple on a 4m Kimball.

RUMOR! how dare you lie? But why ask you, you have and that's that. Harold Krell has anything but retired. In fact he hasn't even missed a day since his leaving the Palace; he is now at the Union Square, and going big, with his new and entirely different organ novelties.

Now for some pleasant news: Mr. Padock, organist of the Imperial, was married from the stage. It's been two or more years since we have had a stage wedding. I wish they would have these weddings at midnight so I could watch one. I suppose there is only one way to see one. But then my curiosity isn't so great!



Harrisburg
by
WILLIAM E.
BRETZ
Official
Representative

MRS. JOHN R. HENRY of Fifth St. M. E. was heard in an unusually fine program on the new 3m Austin in Christ Lutheran on the 7th. Mrs. Henry has been studying the past season with Mr. Rollo Maitland.

On the same day your Correspondent had the privilege of playing the new Skinner in the new Phillips Memorial Music Building.

HAVE YOU ARRANGED FOR A

Swinnen Recital

THIS SEASON



What Music Critics think about his playing

AMERICA

NO ONE HAS EVER BROUGHT OUT OUR ORGAN SO FINELY BEFORE. ALL WASHINGTON SHOULD KNOW OUR ORGAN AS HE PLAYS IT. Let us hear, let many of us hear again this organist.—THE WASHINGTON TIMES, Washington, D. C.

Mr. Swinnen was called upon to take seven, separate and distinct bows, although he modestly endeavored to avoid five of them.—THE MORNING TELEGRAPH, New York.

Program was a revelation in color painting—marvelous resource of tone color combined with a facility of faultless technique, with a clarity of rhythm ever present. The Dvorak Finale brought him an ovation.—IT WAS GREAT ORGAN PLAYING.—THE DIAPASON, Chicago.

In some of the numbers it was like listening to a great Symphony orchestra. Recalled amid great applause.—COURIER-EXPRESS, Buffalo, N. Y.

Technique flawless, program of unsurpassed excellence, most amazing triumph of pedal technique. Elmira has not heard his like in a long time.—ELMIRA ADVERTISER, Elmira, N. Y.

Absolute technical surety of hands and feet—extraordinary ear for dynamic gradations—amazing dexterity in stop changes and instinctive feeling for registration. — BUFFALO NEWS, Buffalo, N. Y.

ENGLAND

There is no building in town which could hold all the people who would hear Mr. Swinnen if he came to Southampton again. —SOUTHAMPTON NEWS.

BELGIUM

Mr. Swinnen is a great Belgian for exportation. The recital was admirable and Mr. Swinnen is an indisputed master, and a virtuoso of the very first rank. The organ, when he is in command, becomes really a force of Nature.—LE NEPTUNE, Antwerp.

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etc.

SUBJECTS

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Burlesque
Calisthenics
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Cat Meow
Clock Strike
Coquetry
Court Scenes
Cuckoo
Dog Bark
Embarrassment
Fade-Outs
Flash-Backs
Flirting
Frogs
Ghosts
etc.

The first column gives a reproduction of the actual index; the second gives subjects picked at random from two pages of the index: together they show the marvelous wealth of material in the book. We unhesitatingly recommend it to all beginners in theater work, to all who contemplate theater work, to all who would more intelligently enjoy the theater, and to all theater organists who feel the desire to keep themselves ever young, ever interested in their delightful art. Not an unusually large book, not unusually well printed; but worth five times its price.

ORGAN INTERESTS INC.

467 City Hall Station New York, N. Y.

at West Chester State Normal School on the occasion of the Commencement exercises.

An elaborate music service was given at Camp Curtin M. E. on the 12th under the direction of Miss Violette Cassel with the assistance of visiting soloists.

In the same church on the 21st was presented "THE ROSE MAIDEN" by Cowen, sung by the choir of Anna St. M. E. of Middletown under the direction of Mr. Ira Beheny with orchestral accompaniment.

The quartet of the First Church of God, with Miss Irene Coble at the console, was heard in a musicale on the 28th. A chorus choir assisted in several anthems. The night previous the choir of the First Baptist closed their season with a concert.

"THE CREATION" by Haydn was given a splendid rendition by the solo quartet and chorus of Stevens Memorial M. E. under the direction of Mr. John W. Phillips on the 27th. Mr. Phillips had the assistance of Miss Vivian Eves at the console and a small string orchestra.

New York

by
ALANSON
WELLER
Official
Representative



ONE OF THE most welcome things about vacation time is that it gives us a chance to enjoy the everyday music events which we always have with us but cannot fully appreciate during the busy concert months when the out of the ordinary takes up our time. Among New York's everyday events are the Trinity recitals, everyday in the sense that they are heard and enjoyed the year round, but decidedly out of the ordinary in the high standard of playing offered by Mr. Lefebvre, the type of programs played and the very satisfying quality of the instrument. This month Mr. Lefebvre had the assistance of Mr. Morris Watkins in some excellent programs.

It is only in the summer too that we can appreciate the music of the theaters all about us. At the Roxy the three-console Kimball was used in an "Indian Fantasia" including the INDIAN LOVE CALL, WATERS OF MINNETONKA, and LAND OF THE SKY BLUE WATER. Have you tried the last two as offertories for a hot summer morning. Very refreshing and good to show off your Vox and Flutes. At the Paramount Jesse Crawford continues to make new friends with his performances of popular hits on the 4m Wurlitzer. At the Hippodrome Frederick Kinsley presides at the 3m Midmer-Losh. He has made some very successful records of late. The organ is a very satisfactory recording instrument and it is not too much to hope that some of its greatest music will be recorded in the near future. Mark Andrews whose splendid A minor SONATA we admire so greatly and Charles R. Cronham have also done some recording. The Brooklyn Strand's new Kimball will soon be ready for installation at which time we shall have the pleasure of reviewing it. At Loew's Brevort Miss Grace Madden and her 3m Moller were heard in the Meyerherr CORONATION MARCH and Cadman's LEGEND in F. Her agreeable solos are a welcome relief from the efforts of what is surely one of the world's worst orchestras.

On the radio some interesting recitals can be heard these hot nights. WPAE has inaugurated a new series of "Cathedral Echoes" from the Wette-Mienon Studio. Hugh Porter was the first artist heard. From the Skinner Studio the regular recitals are heard through WABC. At WRNY Mr. C. W. Allen, one of Brooklyn's most successful organists, broadcasts weekly. His recitals are as enjoyable as the excellent organ music and hearty congregational singing heard at his Throon Presbyterian. Marsh McCurdy, the brilliant theater organist, broadcasts twice weekly through WHN. From WOP some Chester H. Beebe's recitals on the Wurlitzer. It was our pleasure to observe Mr. Beebe at work in the organ School conducted by Wurlitzer in which players are given a thorough grounding with

special attention to the intelligent handling of the Wurlitzer in order to make the most of its possibilities. We recently had the pleasure of playing one of these instruments and were delighted with the action and the wonderful console.

A Representative Thought

WHEN MR. LOUIS VIERNE passed through Portland it was not possible to arrange a public recital for him owing to the tax assessor's regulations; it would have been impossible to meet the required guarantee. However some individuals borrowed a church and Mr. Vierne was prevailed upon to give a private recital. This is supposed to be a secret. He gave the recital to about seventy hand-picked individuals who were supposed to contribute two dollars each for the privilege. Members of the Guild came into the select event for a dollar each. Several members of the local profession would not attend under such conditions, feeling that such a proceeding was an insult to the distinguished guest. Any of these recitals can be made a success in this City if the promoters thereof will come down to earth and work on a percentage basis under reputable auspices. The recitalist must also be made to understand that heavy, indigestible programs will not do; there must be variety and some selections the ordinary music lover can understand. John McCormick can draw a huge crowd in this City. Why? He sings Italian arias beautifully, but he is not afraid to sandwich in "MOTHER MACHREE". Likewise Schumann Heineck is always safe for a crowd of several thousands. She can render German lieder with exquisite finish, but she will also very graciously give "THE ROSARY" for the benefit of those whose music education is limited. Fritz Kreisler attracted an audience of nearly 6000 in our auditorium. He played many classical numbers in his own incomparable manner, but he did not forget to give his enthusiastic worshippers "THE OLD REFRAIN". At our last Symphony concert, Mr. Van Hoogstraten put over the SECOND SYMPHONY of Brahms and the Stravinsky FIRE BIRD SUITE, but he also gave the popular TANNHAUSER OVERTURE. The moral is obvious: Let our recital organists give us something besides Bach, Frescobaldi, Franck. When Mr. Courboin played in our Cathedral church last year he played a program that was considered somewhat heavy, but just before the end some one sent a message to the organ loft requesting Handel's LARGO—and the great audience went home happy. Performers must meet the audiences half way.

—FREDERICK W. GOODRICH

Closing recitals of the season included an interesting performance at the N.Y. Institute for the Blind at which Robert C. Judkins was heard in the Hollins SPRING SONG exquisitely done and Mary Kleine gave a brilliant rendition of the Svendson CORONATION MARCH. When one hears such excellent playing as this and thinks of the careers of such men as Vierne, Hollins, Grasse, Geibel and a score of others, blindness seems less stumbling block than a stepping stone to artistic success. In Brooklyn G. Waring Stebbins presented a number of his organ and vocal pupils in a commencement recital. Recitals on the Park Avenue Carillon continue. They are a pleasing addition to the music of the city when not heard at too close range or for too long a period. We were surprised on perusing a book on the subject to learn of the extensive repertoire of transcriptions and original compositions for the instrument.



Oberlin
by
GEORGE O.
LILLICH
Official
Representative

THIS YEAR'S work is fast approaching an end and with it comes that reversal activity which always attends the termination of concentrated effort. During the month of May we heard organ recitals by the following members of this year's class: Miss Elizabeth Russell, Miss Luella Eisenmann, Miss Kathryn De Veny, Mr. Arthur Croley.

Mr. Edward C. Colcord of the class of 1928 has been appointed to Christ Church, Oberlin, to succeed Mr. Paul Eickmeyer who graduates this year.

Mr. Walter Blodgett, a sophomore in Oberlin College, will substitute for Mr. Gallup at the Fountain Street Baptist, Grand Rapids, Mich., during the summer.

Mr. Ray Brown, for the past two years a teacher of organ here, has been appointed to Fiske University as Director of the Music Department.

Mr. Leslie Spellman of the class of 1928 has successfully passed the A.A.G.O.

The last organ recital of the year was given June 6th by Miss Catherine Keyes, who played Widor's second and PIERCE HEROIQUE by Franck.

June 21st the following students were graduated in organ: Miss Kathryn De Veny, Miss Luella Eisenmann, Miss Margaret Koegler, Miss Elizabeth Russell, Mr. James Strachan, Miss Luella Wilson, Mr. Paul Eickmeyer.



Seattle
by
FREDERICK C.
FERINGER
Official
Representative

SPRING music activities in Seattle and the Northwest of interest to organists culminated June 17th in the Washington State M. T. Convention at Tacoma. The Organ session took place June 16th in the First Baptist where a 3-40 Estey was available. Short recitals were given by J. Earle McCormack, of Whitman College, and Frederick C. Feringer. Dr. Franklin S. Palmer, of St. James Cathedral, Seattle, read a very interesting paper on the Small Organ and the Possibilities of its Specifications. Harry C. Colwell, organist of the Blue Mouse Theater, Seattle, read a paper entitled The Theater Organ in which he very cleverly called attention to the great differences between the construction of

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the theater and church organs and hence the necessity for an entirely different school of players.

An interesting item of the program was the playing of the Schumann A minor piano CONCERTO with piano and organ. Mrs. Emmett Gregg made the piano solo part quite interesting while the orchestral parts were played upon the organ by Miss Coraue Flasket.

The feature of the day was the organ improvisation contest with cash prizes donated by the Austin Organ Co., Geo. H. Kilgen & Son, Casavant, and Reuter. A Liberty chimes prize was donated by the Kohler Leibich. Each contestant was required to improvise upon a theme given by the judges after which he was allowed five minutes to improvise upon his own theme. Your Representative feels unduly constrained to admit having won the first prize while Harry Colwell carried off the Chimes. Personally I think Harry deserves more credit, for anyone that can make such a profound masterpiece out of "Yes We Have No Bananas" ought to get both prizes.

For a city of its size, Everett has the liveliest group of organists in captivity. Everett members of the Washington Guild hold meetings once a month for discussions relative to their work. At a recent meeting Esther Joan Ford gave a talk on Organ Study at the Toronto Conservatory. Arthur E. James, First Baptist, gave an interesting sketch of the life of Beethoven; which as one of the many interesting Beethoven events held in the Northwest this Spring in commemoration of the hundredth anniversary of the great Master's death. Joseph H. Greener, Trinity Episcopal, gave a recital of serious organ music recently and sometime later conducted his choir through a masterly rendition of Dubois' "SEVEN LAST WORDS."

The new Seattle Symphony under the direction of Karl Krueger closed a most successful first season with a splendid concert. Mr. Krueger's ability to pull the orchestra through its first season so successfully is nothing short of phenomenal; facing the difficulties with his keen well balanced mentality, the troubles of the orchestra well-nigh vanished and the people of Seattle feel assured that the orchestra is on such a substantial basis that its future is no longer a doubt.

Kenneth Glenn Lyman, formerly at Green Lake Methodist, has been appointed to Immanuel Lutheran, Seattle.

A new activity of the organ world in Seattle was the establishment of the Pacific Theater Organ School, which specializes in the needs of the theater organist. A prize scholarship contest was announced recently. Beethoven's "MASS IN C" was given this Spring by the Tacoma Oratorio Society under the direction of J. W. Bittel at the Congregational Church.

Judson Waldo Mather continues his series of recitals on the splendid organ at the Lewis and Clark High School in Spokane.

A feather in the musical bonnet of Seattle was established here in May when Karl Krueger produced and directed an American premiere performance of opera intima. Korngold's pantomime opera "THE SNOWMAN", Wolf-Ferrari's "SECRET OF SUZANNE", and Porgies's "LA SERVA PADRONA" (Vienna version) were given several performances in the Spanish Ballroom of the Olympic Hotel. Mr. Krueger acquired the American rights of these works direct from Vienna, having at one time been a conductor in the Vienna Opera House. Mr. Krueger's activities of the past and his plans for next season will materially assist in placing Seattle in the front rank of music centers in the States.

Philadelphia

By EDWARD R. TOURISON, JR.
Official Representative

ROLLO MAITLAND, F.A.G.O., has been quite busy as recitalist during the past few months. His engagements have included First Presbyterian, Germantown (a fine 4m Austin), East Calvary A.M.E., Church of the Redeemer, Paterson, N. J. (3m Austin which Mr. Maitland opened several years ago), William Penn High School, Central High School, and several broadcast recitals

from Wanamaker's. He is also booked for three programs on the 4m Aeolian at Longwood, the magnificent DuPont Estate where Firmin Swinnen is private organist. Mr. Maitland was one of the recitalists at the A.G.O. Convention held at Washington.

N. Lindsay Norden conducted the Brahms Chorus of 100 voices in its second concert. The program included numbers by Brockway, Byrd, Brahms, Zeckwer, Banck, Norden, Fatyef, Hadley, Matthews, DeLamarter, Wagner, and Frances McColin's "RESURRECTION" inscribed to the Brahms Chorus and its Conductor, and given for the first time. The work of the chorus was most admirably done. The Russian String Quartet assisted in a very capable manner. Ellis Clark Hamann and Henry E. Meyer are the accompanists of the chorus.

T. Tertius Noble gave a recital at Second Presbyterian assisted by the church choir of which Mr. Norden is organist. This recital marked the completion of a new Austin. This organ contains several remarkably well voiced stops namely—32' Ped. Open Diap., Orch. Oboe and Flauto Major on the Solo, Choir Clarinet, and soft strings in the Echo.

A splendid audience attended the 70th Service of the A.G.O. in St. Lukes, Germantown. Geo. Alex. A. West played the service in a beautiful way. Robert A. Gerson played Bairstow's Evening Song as prelude, and Asa S. Merrell concluded the service with Finale from Vierne.

The 71st Guild Service occurred at Grace Church, Mount Airy. Newell Robinson had his boy choir sing. Francis Murphy played James' Meditation Sainte Clothie for the opening number. The offertory selection of Henry Fry was Prelude Carrillon and Toccata by Tremblay. Rollo Maitland used Thatcher's Legend as a concluding number. These services were both excellently done, and most inspiring to the listener.

June 6th Dr. Melchiorre Morro-Cottone of New York gave a recital at the Frankford High School under the auspices of the A.O.P.C., using his own Sonata in D min.

Prior to the recital, the following officers were elected for the ensuing year: Dr. Ward, pres.; Henry S. Fry, vice pres.; Bertram P. Ulmer, secretary; Herbert S. Drew, treas.; Frederick Maxson, Rollo Maitland, Forrest Newmeyer, Edward R. Tourison, directors. Miss Jennie Carroll was re-elected librarian.

The Annual Meeting of the A.G.O. was held at the home of David E. Crozier in Mount Airy, June 11th, with about 65 present. After sauntering around the spacious grounds, the election brought forth these results: Henry S. Fry, dean; Rollo F. Maitland, sub-dean; James C. Warhurst, secretary; Wm. Forrest Paul, treas.; Morrison C. Boyd, Wm. T. Timmings, Executive Committee. Warden Seelw was the guest of honor and had the pleasant duty of awarding certificates to those who passed the recent Guild Exams: William T. Timmings received the Fellowship; the following the Associate: Ruth A. Jordan, Anna G. Newton, and Francis Murphy. Mr. Crozier's Studio is equipped with two Steinway grands and an organ, and a most enjoyable program followed comprising numbers for two pianos, and piano and organ. Messrs. D. E. Crozier, Uelma C. Smith, Geo. A. West and Newell Robinson were the artists. Then of course came the ice cream at which everybody performed equally well.

Preceding the meeting, the members of the Guild had the exceptional opportunity of hearing a special recital by Bernard R. Mausert at First Methodist, Germantown, on the new 48 bell carillon. No second invitation was needed to get the attendants to climb up the tower where Mr. Mausert showed how it was done.

In accordance with the Report of a Committee headed by Mr. Ralph Kinder pertaining to Salaries, which report was accepted at a meeting last September, Dean Fry appointed the following to constitute the Adjusting Board: Ralph Kinder, chairman, George Alexander A. West, Edward R. Tourison, and Henry S. Fry ex-officio.

A most generous donor who prefers to have his name withheld, has provided a beautifully equipped Chapel in the new Baptist Home of Philadelphia, on Roosevelt Boulevard. This home for aged men and women is most complete in every detail. The Chapel possesses fine stained glass windows, pews, pulpit furniture, and a 2m Austin with chimes.

Portland by FREDERICK W. GOODRICH Official Representative



THE OREGON A.G.O. has held its annual meeting. The work of the year, while not spectacular, has been useful and constructive. Mr. Carl Denton has been a very capable Dean and the members thought it well to give him a third term. The last recital of the season was given on the new Reuter in Pilgrim Congregational, by Miss Martha Reynolds and Mr. Lucien E. Becker. While going through some old correspondence a few days ago, your Representative came upon a very interesting document in the shape of a letter from Mr. Frank Wright, dated November 4, 1912, in which Mr. Ralph Hoyt and your Representative were authorized to form the Oregon Chapter. This letter was a very interesting find, as various claims have been made at different times as to the founders of the local organization.

The Oregon Music Teachers' Association had a fine convention, with 175 delegates in attendance. We were successful in placing the organ and its music on the map. The second afternoon featured a discussion on the organ, under the chairmanship of Mr. John Stark Evans of the University faculty. The large Reuter in the auditorium of the University School of Music was much in evidence during the sessions. On Portland artists' night the organ was featured on the program. Mr. William R. Boone played the Handel CONCERTO No. 4, with the accompaniment of the University Orchestra and your Representative gave the Yon CONCERTO GREGORIANO with pianoforte accompaniment by Miss Ella Connell Jesse, one of our best Oregon artists. On University Night we were treated to a fine performance of Gounod's "ST. CECILIA MASS" by the University choir, who looked very attractive in their academic gowns. The University orchestra also contributed a fine program. While in Eugene a visit was made to the new St. Mary's Church which is being erected for the Catholics of the city and it was very gratifying to learn that the equipment will include a new Reuter organ.

In the theatrical world there is great promise. A magnificent new theater is being erected on Broadway for Famous Players. It is to be named The Public and a large organ will form an important part of the equipment. The Majestic Theater is being reconstructed and will be reopened under the name of The United Artists Theater. That very capable motion picture organist, Ernest Nordstrom, will preside at the new instrument. The very beautiful Pantages Theater has a very efficient lady organist, Miss Helen Ernst, who is doing good work at the Wur-litzer. Miss Baker, the capable organist of the Columbia Theater has returned to her post after an enforced absence of several weeks caused by a serious operation. Miss Baker's picture work is always good.

The Oregon Music Teachers will hold the next convention in Medford, a charming city in Southern Oregon. We shall again make an effort to have the organ featured, especially as the city is shortly to have a new 3-4-3 Reuter in the First Presbyterian.

Portland has a first class Orchestra directed by Willem van Hoogstraten, but is also fortunate in the possession of a Junior Symphony Orchestra, nearly one hundred strong, directed by Jacques Gerskovitch. The final performance of the season in Municipal Auditorium featured the FIRST SYMPHONY of Beethoven, DANSE MACABRE of Saint-Saens, the colorful RESURRECTION of Rimsky-Korsakoff, AT CHURCH by Tchaikovsky, and a new work THE DEATH OF KIX SEI by a local composer, A. A. Avshlomoff.

The great pageant of "Rosario" with 3000 performers formed an important part of the annual Rose Festival June 13-18. Your Representative's GRAND MARCH PONTIFFICAL was used for the big scene of the wedding of Elizabeth of York and Henry Plantagenet.